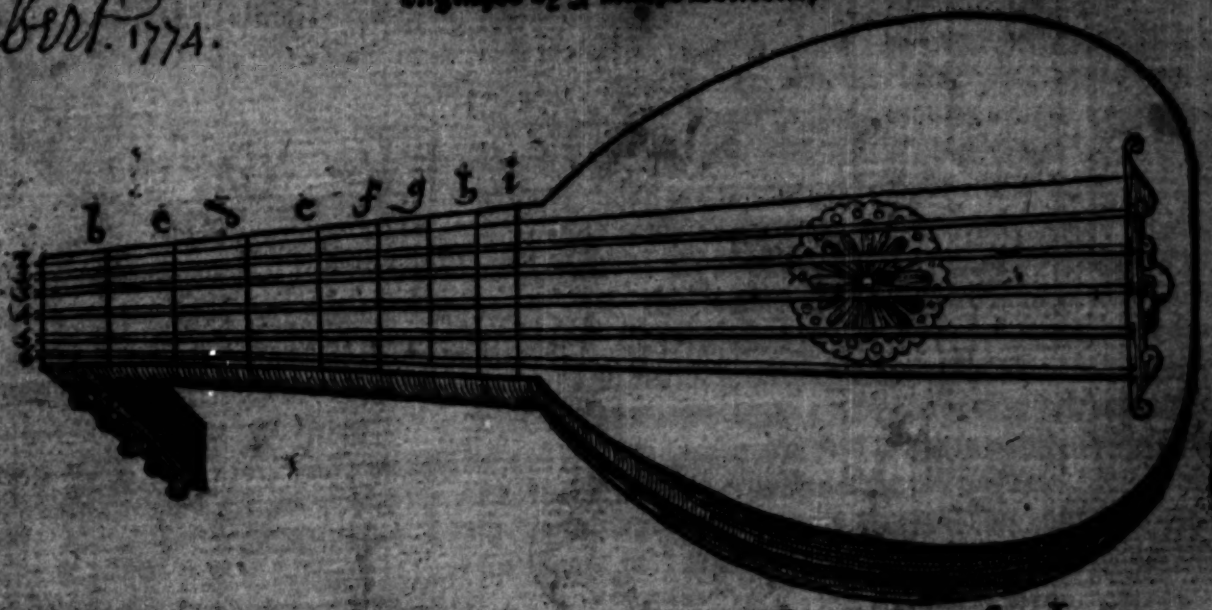
A Briefe and easye instrution to learne the tableture to conducte and dispose thy hande vnto the Lute englished by J Alford Londener.

W: Herbert. 1774.

K1 c 25



Imprinted at London by Ihon Kyngston for Iames Roubothum and are to be solde at hys shop in paternoster rowe Lyceused accordynge to the order apoynted in the queenes maiestes iniuntions

1568

BRITISH MUSEUM

The Author to the Reader.

BEing verely perswaded that there be an infinite number of gud wits in fraunce, the which for that they cannot all dwell in or neere the Cittie of Paris, or such lyke flowrishing Citties, for lacke of perfit Instructors, in stede of the sweete tast of the Lute, do sodaynelye fall into a great myslyking thereof, and so strayght way gyue ouer, (In consideration thereof) I do mynde to trace thee into this little sweete felde, and so to shewe thee a way, whereby thou mayest be the more apte or meete for the handling of thys so famous an Instrument: To the ende that hauing framed and ouercome the difficultie thereof, thou mayest take thy pleasure at all howres and tymes, so that the handling thereof shall bee to thee, nothing combersome or greeuous. Thou shalte vnderstande by this little treatise the tablytorie for the Lute, howe thou mayest accorde or tune the same, eyther by arte or by eare, the disposition of the hande: By it the handling of the Necke of the Lute or the bellye and other little rules, whereby thou mayest easily learne by thy selfe, with very small helps of a teacher. If I may vnderstande that thys my small labour be vnto thee acceptable, I doubt not but to set foorth, for thy forther commoditie a second boke, how thou mayst deuide all musique, and to reduce it into Tablatorie, and to knowe the whole way, as it ought to be obserued, to attayne to the perfection of this Instrument. In the meane tyme I desire thee (that hast no entraunce in this arte, for whom this booke is particularly made) to bestowe certaine howres, at thy conuenient leasure, to reade and marke this little instruction. And thou that hast long tyme bene studious herein, and attayned the pleasaunt commoditie thereof, that thou wilt not take my laboure in ill parte, which in respect is very small, and good onely for yonglings, notwithstanding necessary and profitable to the knowledge of the lute.

Farre well.

¶ The Translatour to the Reader.

BEing requested by my frynd, to take vpon me the Englesshynge hereof, I, (consideryng my slender knoledge and capacite) denied the same, Notwithstandynge suche was his Importunitie and earnist request, that bi no meanes, he wold be answered with a naye. perswadinge him selfe, as he thought of my sufficiency for the doinge hereof, farre otherwise then I deserue, or am in dede, and farther, perceauinge me as earnist in denial, as he was full bente to haue me graunt his requeste (consideringe the old familiaritie and frendshippe betwixt him and me) laid flatly to my chardge that foule spotte of Ingratitude, Whereby I perceauyd his earnyste desyre to haue me to take the matter in hande, where vpon I rather sekinge to agment frendshippe, then to empaire the same, at length graunted his demaunde, promisinge therin to doo my beast, the which I haue now with diligent consideration, as I suppose, finishid and offer vnto thee, gentle reader the same, desiringe thee to beare with my simple and rude doinges, Not withstanding accordinge to the auctors sens and meaninge, I truste I haue not varied. If I doo perceaue this mi doings to be thankfully taken, it shal moue me to deale farther hereafter, & so to bestowe suche talents, as god hathe endewid me withall, to thy comoditie, Farewell this. xxiiii. daye of Septembre. M.ccccc.lxviii.

The first Rule.

First thou must understand that the lute is commonly strong with sixe strings, I say sixe strings, although there be eleuen, because the fiue first accompting from the basse, be doubled, which make tenne, and the treble is onely single and alone, which maketh the eleuenth, as thou mayest perceiue by the figure of the lute, which I haue here represented vnto thee.

The seconde Rule.

These sixe strings be figured by fiue straight lines, of the which, the first doth signifie the highest string called the Treble, the seconde lyne is the seconde stringe, and soe consequentlye all the other vnto the sixt, the which sixt lyne, is not noted in our French tabletory, because it may easely be judged to be the last.

Treble.

Smalmeane.

Great meane.

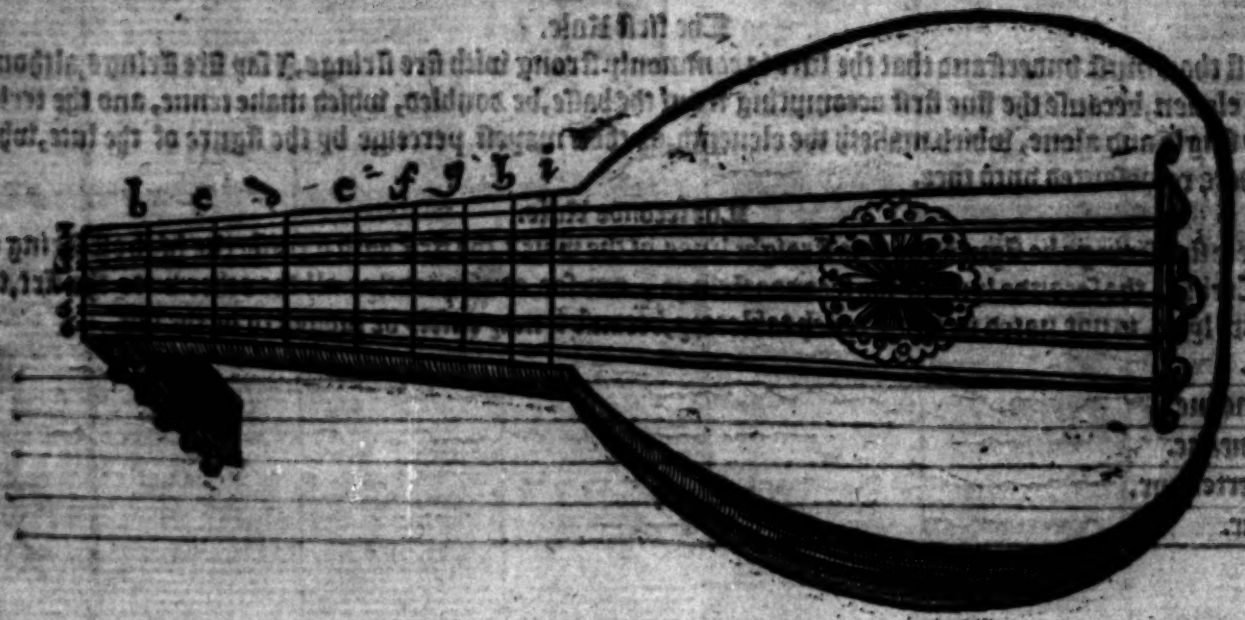
Countertenour.

Tenour.

Basse.

The thirde Rule.

And because these six Cordes be not sufficient of them selues, to expresse many and diuerse soundes, it is necessary to finde meanes, whereby euery string may geue many and dyuers soundes, and the meanes and way thereof, is the inuencion of the frettes which thou seest about the necke of the Lute here figured.



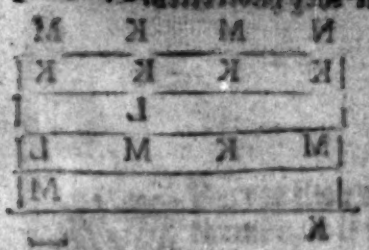
For to speake of the frettes, I will not here declare the proportions, that ought to be obserued, to say the space or distaunce, betwixt, frette and frette, which we do call stoppes, for to compasse them iustly, nor the greatnesse of the frette stringes, which must be also obserued, those thinges shalbe declared another tyme, thou shalt conter thy selfe, to marke what I will now say vnto thee.

The fourth Rule.

We call the frettes, the stringes that be tyed about the necke of the Lute, which be ordinarily eight in nũber represented and figured by the letters. b. c. d. e. f. g. h. i. and be called stoppes, because that whereas those sayde letters be found, followyng the order of our tablytorie, the spaces betwixt the frettes must be stopped with the left hand. In the French tablytory is vsed the letters of the Alphabete, and the Italions and other Nacions in steade thereof, vse Siphers and other Caretters.

The fift Rule.

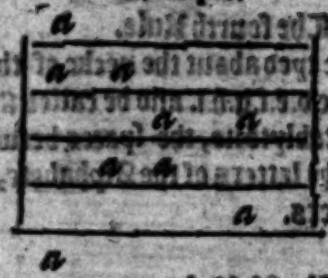
The first stoppe is signified and marked by the letter b. the seconde. c. and so consequently the rest vnto the eight and last stop, which is marked with the letter. I. As thou mayst see by the figure of the Lute, which I haue before represented vnto thee.



The sixt Rule.

As touchyng this letter. A. we haue comprised among the number of the eight stoppes, because that where the sayde letter A, is found, it must be stroken open, that is to say, you must strike or gripe as many stringes as there be marked Aics, with the right hand, not stoppyng with the left.

Example.



The seuenth Rule.

As for the letters that come after the. It (which we haue set last) they haue no frettes, notwithstandyng those that be exercised in the same art, stoppe the stringes iustly, where they should be stopped, that is to say, where the letters be marked, which be euer aboue the number of eight, as cunnyngly as if they had frettes.

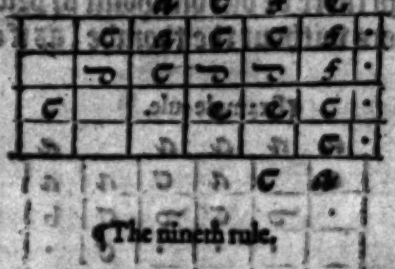
Example.

Hauyng now spoken of the stringes, letters, frettes, and stoppes, thou must also understand, how and with which fingers the stringes of the Lute must be stopped.

¶ The eight rule.

NOw seyng the letters doe signifie the stoppes (the whiche doe onely appartaine to the left hãd) if you should not strike the said stringes beneath on the bealie, the Lute would giue no sounde: you muste with the thombe and the fingers of the right hande, gripe or strike as many stryn-ges, as shalbe founde letters marked in the lines, signifyng the saied stringes, I meane, that shalbe one aboue an other in the same stoppe: and if there bee but one letter, you must stoppe but one stryng, if there be twoo, you must onely stoppe twoo, and so consequently to the nõmber of sixe, whiche maketh sixe partes in one stoppe, because euery letter goeth his parte, and there must be twoo letters at the least, one aboue the other, to make the accorde.

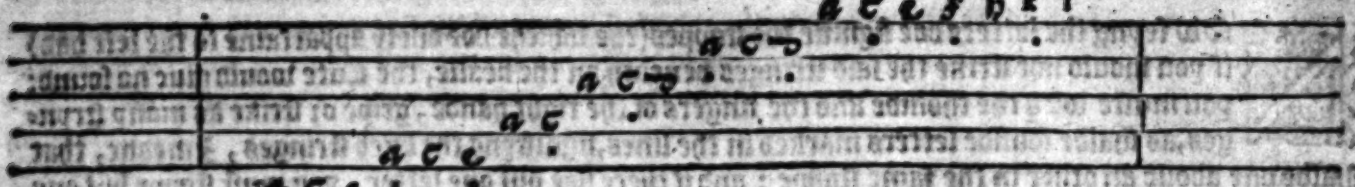
¶ Example.



¶ The nineth rule.

WHereas thou doest finde but one letter to be stopped, thou shalt strike hym downward, with thy thombe, be it firste, seconde, or other, the stryng signified by the line of the tableture, vpon the same line; that the letter standeth on, so that there bee vnder that letter no poinctes or pricks. For if there be one, it must be striken vpwardes with one of the fingers, as shall best fit it.

¶Example.



¶The tenth rule.

If you doe finde, one, twoo, or three letters, hauyng no pricke or pointe vnderneath, you shall strike vpwardes as many strynges, as you shall finde letters vpon the lines of the tableture, signifiyng the saied strynges, with as many fingers as there bee letters and strynges, and you must also note, that although there be but one point or pricke, vnder one, twoo, or three letters, thei must be all striken with the fingers without the thombe, as if euery letter were marked seuerally with his pricke or pointe.

¶Example rule.

¶The eleuenth.

If vnder twoo, three, or many letters, comprised in one stoppe, bee founde no pricke or point, then you must gripe, or drawe, as many strynges, as there be founde letters: gripyng, or drawyng, is to bee vn-

derstoode, when the thombe and the fingers of the right hande plaie together. Because in the right rule, we haue spoken of fiue partes, the whiche will not be full, except all the fiue strynges be sounded, and yet hauyng but fiue fingers to eche hande, accomptyng the thombe for one, and yet of the fiue, the little finger serueth but to kepe the hande from vpon the bealie of the Lute, some would thinke it harde to bee doen, and almoste impossible, to plaie fiue or fiue partes vpon the Lute, but when it shalbe vnderstode, in what sorte it maie be doen, it will not seme so straunge.

¶ The twelue rule.

BEcause it shalbe hereafter necessarie for the vnderstandyng of the tableture, to knowe the diuision of the hande and the fingers, and with what names I will surname them I will aduertise thee, that after the thombe, the nere following shalbe the first, nere vnto that shalbe the seconde, the third to be the third, and the little finger to be named the little finger.

¶ The thirtene rule.

AND to the ende thou shalte not bee abused by these termes, to strike downwardes, to strike vpwardes, or to gripe, you shall vnderstande, to strike doune the strynges, is when the thombe plaieth alone, whiche striketh the stryng downward, to lifte or strike vpwardes, those bee the fingers that striketh the strynges vpwardes, whe the letters be marked with pointes or prickes, to gripe, is when the thombe and the fingers plaie together, the whyche notwithstandyng, doeth not lese their office to strike vpwardes, or downwardes, that is to saie, to strike downwardes with the thombe, and vpwardes with the fingers.

¶ The fowertene rule.

WHen thou wilte plaie fiue partes vpon the Lute, thou muste strike downwardes, the firste and fifte string, with the thombe onely, tranyng it vpon the twoo strynges, or twoo partes, as if thou woulde

deft shutte thy hande, and strike vpwardes the third and fowerth partes or strynges, with thy firste finger, as if thou wouldest ioigne or shut it to thy thombe, which finger and thombe after that sort striketh fower partes, and to strike vpwardes, the seconde part with the seconde finger, and the firste, whiche is the treble with the thirde finger, whiche maketh the full fire partes.

¶ Example.

¶ The fifteene rule.

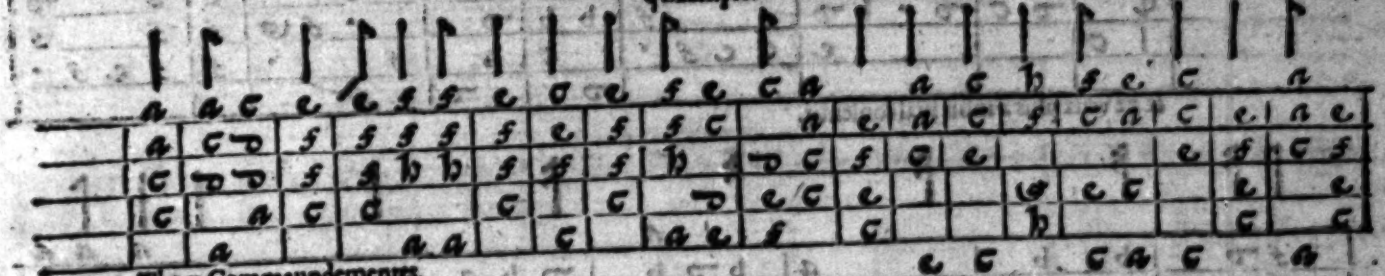
If it so happen, thou haue but .v. partes to plaie, thou maiest as in the foresaid rule, strike doune-wardes with thy thombe, the first and fift stryng, or the fift and fowerth, and to strike vpwardes the .iij. other strynges, with the .iij. other fingers, so that the counter base and the nert parte bee nere one to an other. Otherwise it were necessarie, that the first finger should strike vpwardes the thirde and fowerth stringes or partes, to make the fowerth and fift part. As for the example.

¶ Example.

¶ The sixtene rule.

For to plaie .iiij. partes, it is easely to be vnderstand, that the thombe & the .iij. fingers together, serue easely to strike the fower strynges or partes, eche doyng his parte, strikyng vpwards and downwards.

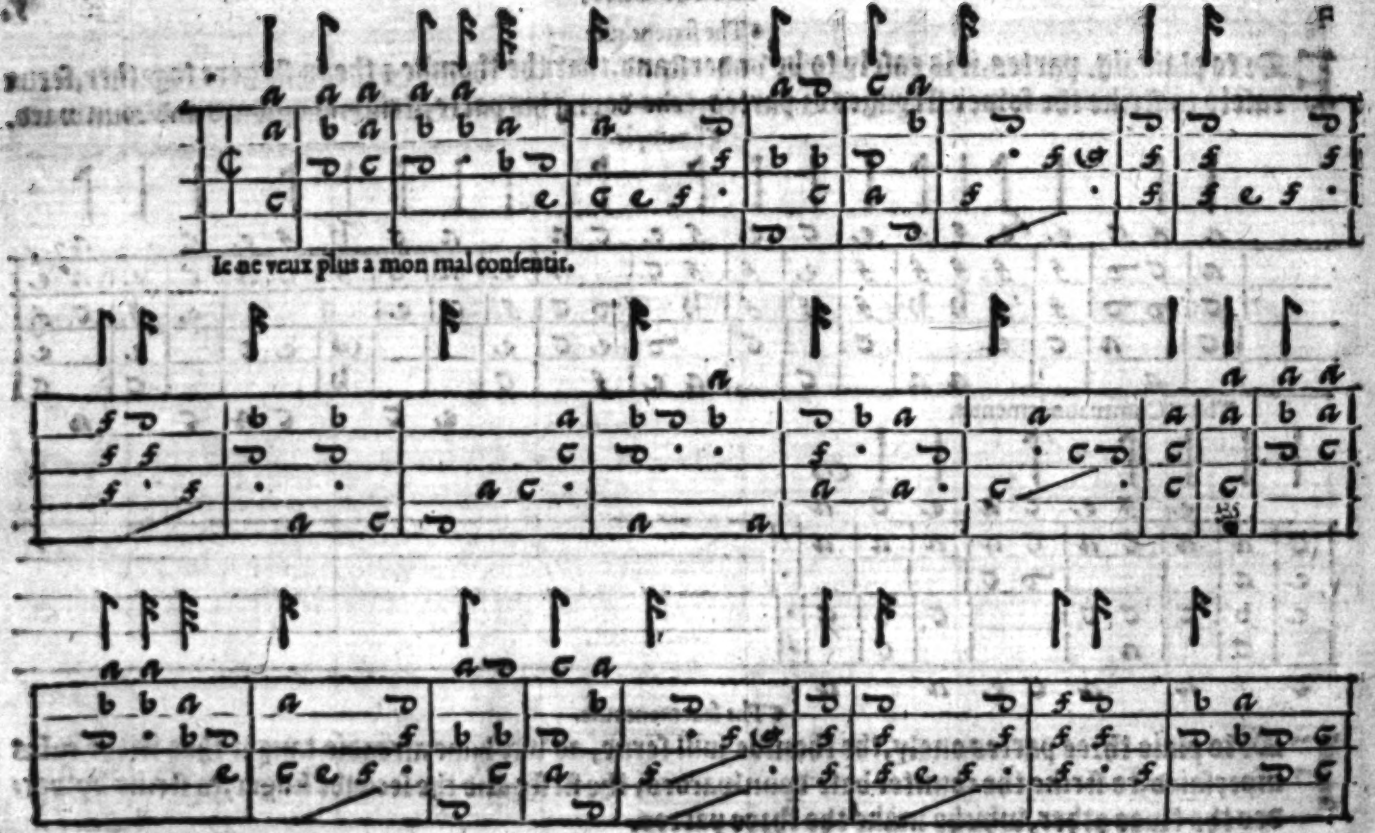
¶ Example.

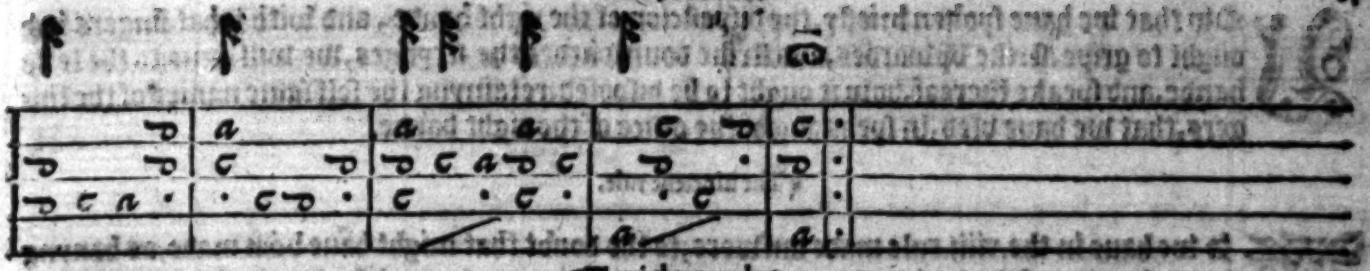


The .x. Commaundements.

¶ The seuenene rule.

For to plaie three partes onely, the thombe will serue, as we haue alreadie taught thee in the rules aforesaied, to strike the counter base downwardes, the first and the seconde finger, to strike vpwardes the twoo other, whiche make the three partes.

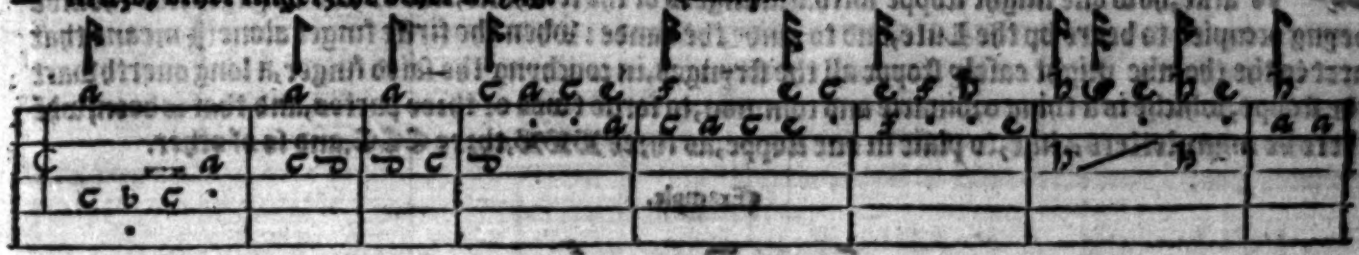

Ie ne veux plus a mon mal consentir.

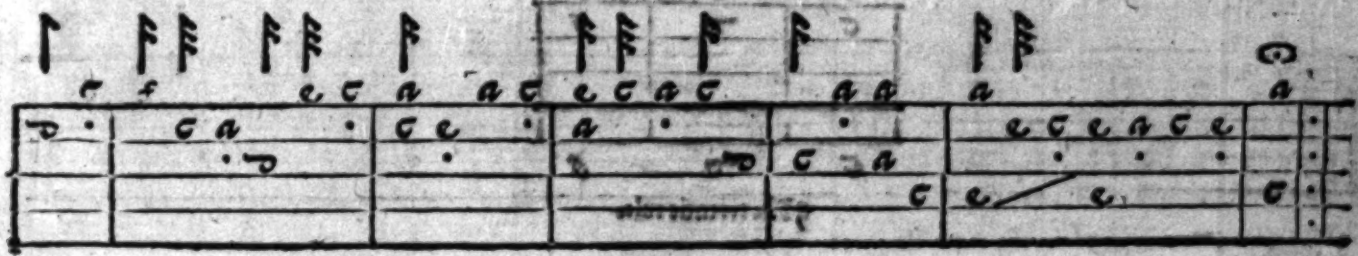


¶The eightene rule.

For to plaie twoo partes, the thombe, as of custome shall strike downwarde the base stryng, and the first, or other finger, the other stryng.

¶Example.



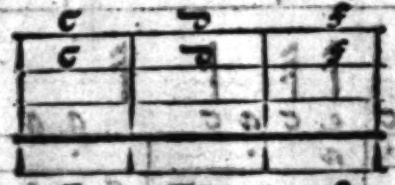


NOw that we haue spoken briefly, the disposicion of the right hande, and with what fingers it ought to gripe, strike vpwardes, and strike downwardes the strynges, we will come to the lefte hande, and speake thereof, how it ought to be disposed, retainyng the self same names of the fingers, that we haue vsed, in speakyng of the office of the right hande.

¶ The nineteneth rule.

AS we haue in the .xiiij. rule made answere, to the doubt that might haue been made, as hauyng but .v. fingers, of the whiche fower serue onely to gripe, drawe, or lifte vp, the strynges, that it should bee impossible to plaie fiue or sire partes. Euen so we might answere them that would aske, how one might stoppe with .iiii. fingers of the left hand, fiue or sixe strynges, the thombe beyng occupied to beare vp the Lute, and to guide the hande: when the firste finger alone (I meane that next to the thombe) might easely stoppe all the strynges, in couchyng the saied finger, a long ouerthwart the stoppe, whiche is a thing ordinarie and common, to serue twoo or three partes, and that is doon, whē there be many letters a like, to plaie in one stoppe, as three BBB. three CCC. and so of other.

¶ Example.



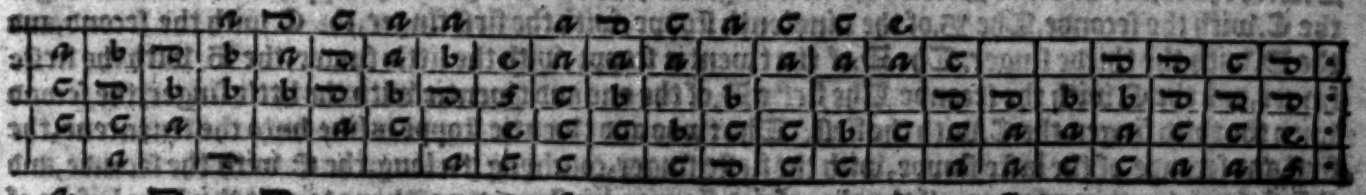
¶ The twentie rule.

IF it happen that the firſt finger, ſtoppe twoo or thre ſtrynges, accordyng to the letters ſignified in the tablature, and ſignified by the ſtoppes, the other fingers nerte, as the ſeconde, thirde, and fowerth, ſhall ſtoppe the others euery one in his rancke, accordyng to naturall order, and degree, as I will ſhewe the hereafter, verie plainly.

AND for that in fewe woordes, thou maieſt vnderſtande, how thou ſhalt diſpoſe the fingers of the ſaied lefte hande, I haue choſen for the certaine ſtoppes, or familiar accordes, common, and difficulte, the whiche I will teache the, ſhewyng the with what fingers thou muſt ſtoppe, and thoſe well practiſed, will eaſely make the vnderſtande all others, that ſhall come to thy hande.

NOw followe the ſtoppes, diuerſe and common, the whiche bee interpreted, one after an other, and with what finger of the lefte hande you muſte ſtoppe, and for thy better vnderſtandyng, you muſte note, that if there bee twoo, or thre letters, of one ſorte, vpon one ſtoppe, as twoo BB. twoo CC. or other letters, be it firſt B. or C. it ſhalbe vnderſtoode of that letter, that ſtandeth vppermoſte, be it B. or C. or other letter: as touchyng the A. call to remembraunce what I haue before taught the, becauſe it is not ſtopped, but is plaied open.

¶ Common accordes.



C ij

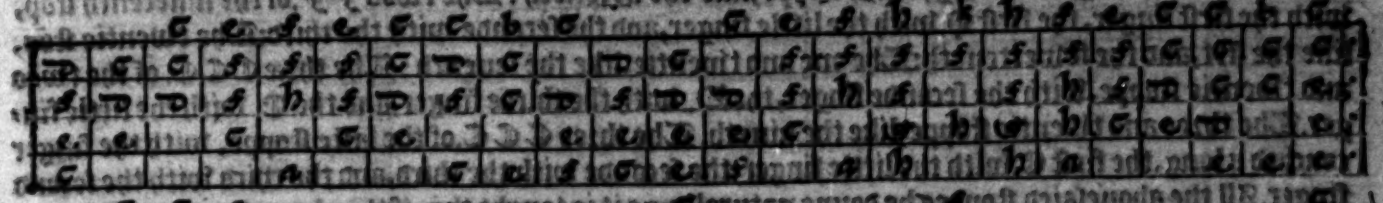
The first C. of the first stoppe, that thou sest here figured, must be stopped with the seconde finger, and the seconde C. with the first finger. The B. of the seconde stoppe, with the first finger, the D. with the third, and the C. with the seconde. The first D. of the third stoppe, with the little finger, the B. with the first, the seconde D. with the third. The first and seconde B. of the fourth stoppe, with the first finger, couchyng it a long ouerthwarte the stoppe, and the D. with the thirde. The first D. of the first stoppe, with the little finger, the B. with the first finger, the other D. with the thirde finger: the C. of the sirt stoppe, with the seconde finger, the first D. with the little finger, the other with the third. The B. of the seuenth stoppe, with the first finger, the C. with the seconde. The B. of the eight stoppe, with the first finger, the D. with the third. The first E. of the nineth stoppe, with the third finger the F. with the little finger, the other E. with the seconde, and the C. with the firste. The firste C. of the tenth stoppe, with the seconde finger, the twoo other C C. in couchyng your foze finger, all along ouerthwart the stoppe. The D. of the eleuenth stoppe, with the little finger, the B. with the firste finger, the C. with the seconde. The first C. of the twelft stoppe, with the third finger, the B. with the first, the other C. with the second finger. The B. of the thirtenth stoppe, with the first finger, the C. with the second, the D. with the thirde. The first C. of the fowertenth stoppe, with the third finger, the twoo other, with the second finger, touchyng it alone: The fiftenth stoppe, as the twelf. The E. of the sirtenth stoppe, with the little finger, and the C. with the first finger. The firste C. of the. xvii. stoppe, with the seconde finger, the D. with the third, the other D. with the first finger. The D. of the eightenth stoppe, with the little finger the C. with the seconde. The B. of the ninetenth stoppe, with the first finger, the C. with the second, and the D. with the thirde finger. The D. of the twentie stoppe, with the little finger, the B. with the firste finger, and the C. with the seconde. The firste D. of the one and twentie with the little finger, the seconde with the third finger, the C. with the first. The twoo and twentie stoppe is like vnto the seuentene, the first and seconde of the laste stoppe, with the firste finger, couchyng it a long, the E. with the seconde, and the F. with the thirde finger, all the abouesaied stoppes, be stopped, as I haue taught thee here before, if

sumtymes thou doe not finde thy self forced to chaunge them, to doe some passage.

¶ The one and twentie rule.

OTher stoppes, whiche for the moste parte, doe plaied with the finger couched all a long, and for the better understandyng hereof, you muste note, that when I speake of laiyng the finger all a long, that is to bee understoode of the fore finger, whiche must bee couched ouerth wart the fiue partes or strynges of the Lute, or at the leaste to stoppe the letter, whiche thou shalte bee constrained to couche, that happeneth, when there be many letters of one sorte, as twoo B B. twoo C C or other. Alwaies obseruyng the order that I haue giuen thee, in the former article, touchyng the firste and seconde letter, and when I shall speake of a naturall stoppe, thou shalte note, that this stoppe, can not bee doen, nor plaied, but after a sorte, followyng the naturall order of the fingers, or of the handes.

¶ Example.



THe D. of this firste stoppe, must be stopped with the seconde finger, the F. with the little finger, the E. with the third finger, and the C. with the firste. The first C. of the seconde stoppe, and the seconde, must bee couched all a long with the firste finger, the D. with the seconde finger, and the E. with the thirde. The thre CCC. of the thirde stoppe, with the finger couched all a longe, the

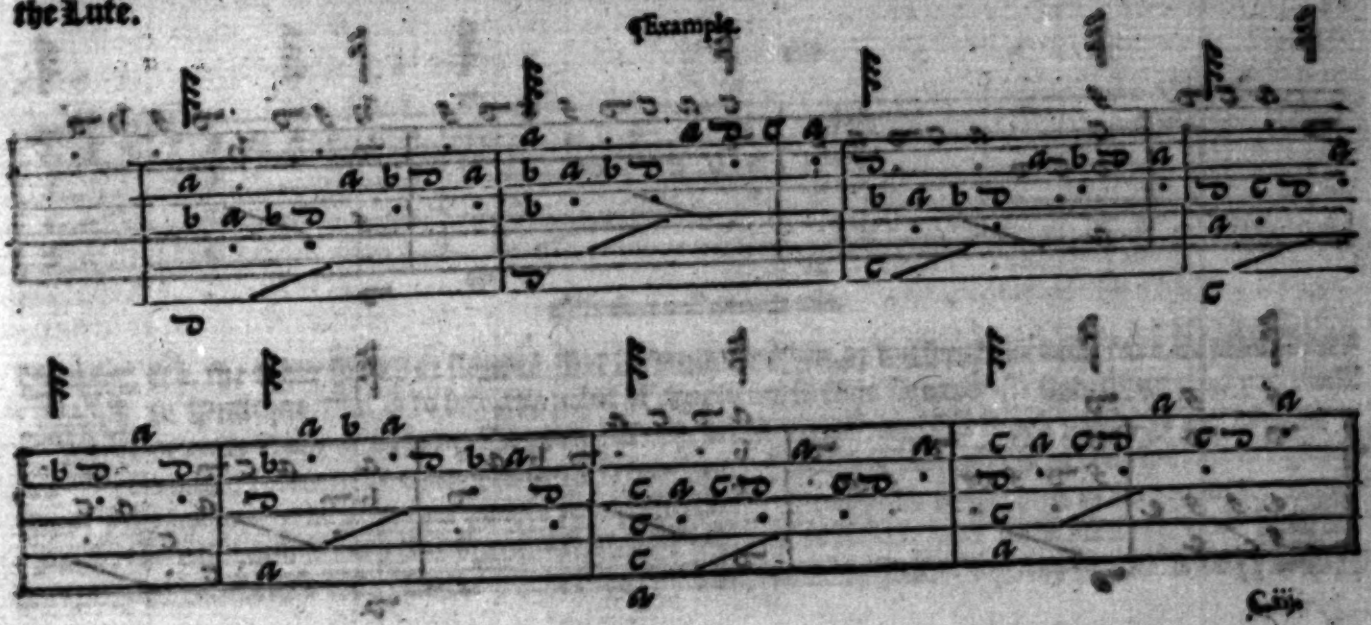
D. with the seconde finger: The G. of the fowerth stoppe, with the seconde finger, the firste F. with the little finger, the seconde with the third, and the C. with the first: The twoo F F. of the first stoppe, with the first finger, the H. with the little finger: The E. of the firte stoppe, with the seconde finger, the first F with the little finger, the seconde with the thirde finger, and the C. with the firste: The twoo C C. of the seuenth stoppe, with the first finger, the D. with the seconde, and the E. with the thirde. The twoo C C. of the eight stoppe, with the finger couched all a long, the D. with the seconde finger, and the F. with the little finger. The B. of the nineth stoppe, with the first finger, the twoo C C. with the seconde finger, and the E. with the little finger. The tenth touche naturally: The eleuenth touche as the firste: The twoo C C. of the twelueth touche, with the finger couched a long, the D. with the seconde finger, the firste E. with the little finger, the seconde with the thirde finger. The thirteneth stoppe is naturall: The fowerteneth stoppe like the firte: The fifteenth like the first. The firste H. of the sixtenth stoppe, with the little finger, the twoo F F. with the first finger, the G. with the seconde, and the H. with the third finger: The B. of the seuenteneth stoppe, with the little finger, the twoo F F. with the finger couched a lone, the H. with the seconde finger. The eightenth stoppe, like the sixteneth: The twoo F F. of the ninetenth stop, with the first finger, the first H. with the little finger, and the seconde with the third: The twentie stop, like the first, and the fowertenth: The one and twentie, like the seuenth: The three C C C. of the twoo and twentie stoppe, with the seconde finger, the D. with the thirde finger, and the E. with the little finger. The three and twentie stoppe, like the nineth. The three C C C. of the laste stoppe, with the finger couched a long, the first C. with the little finger, the seconde with the third, and the third with the seconde finger. All the abouesaied stoppes be doune naturally, as it is taught thee, if thou be not constrained to dispose them otherwise, to make some passage.

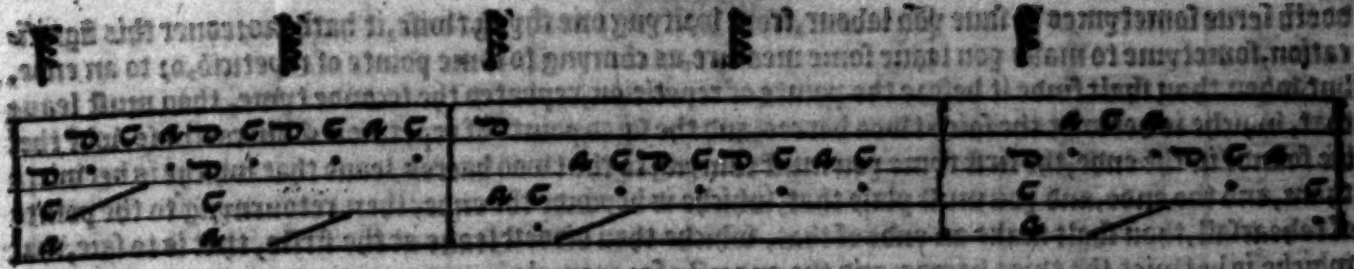
¶ The twoo and twentie rule.

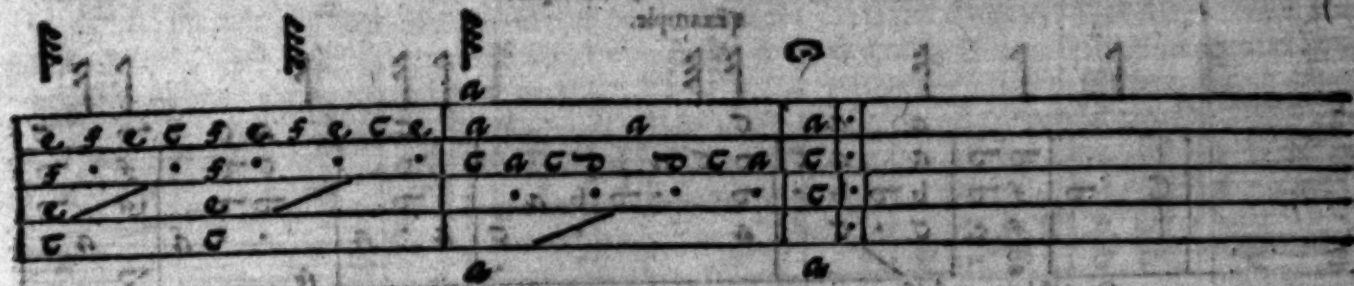
IT is also necessarie to giue thee to vnderstande, to what purpose the barres that be drawen bias, vnder the letters or passages doe serue for, and for thy better vnderstandyng, I haue here vnder drawen thee

an example at large, and very familier, in the which thou shalt not finde one example, trimmed or measured, that thou shalte neede to remoue any of thy fingers, from the saied measure: the knowledge of the saied barre is so necessarie, that hauyng founde out, and exercised the same, thou shalte not nede to remoue, but those fingers, which thou shalt be forced, which we call close or couert plaie, as for the sliper barres, which come straight ouerthwart the lines, that signifieth vnto vs the fyue fyngers, serue for no other purpose, but to make a distinction, and to inclose the measures, sometymes one, of a semybrief, another whiles of twoo, accordyng to the discretion of hym that bryngeth Musicque, into the tableture for the Lute.

¶ Example.





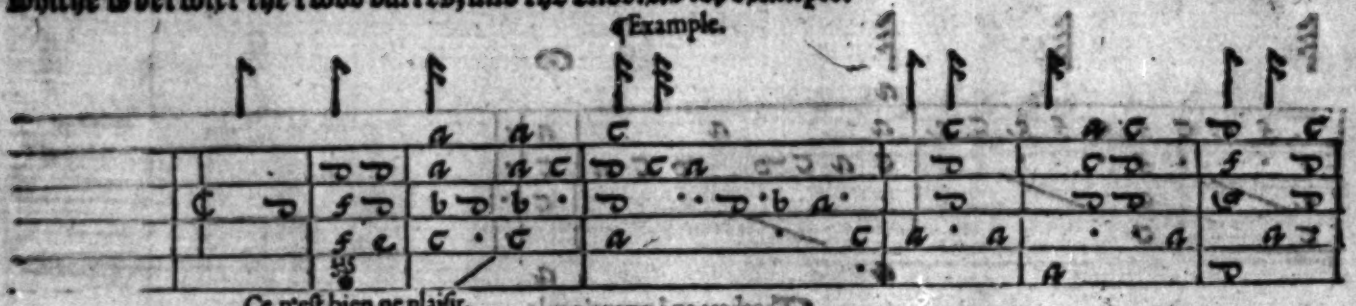


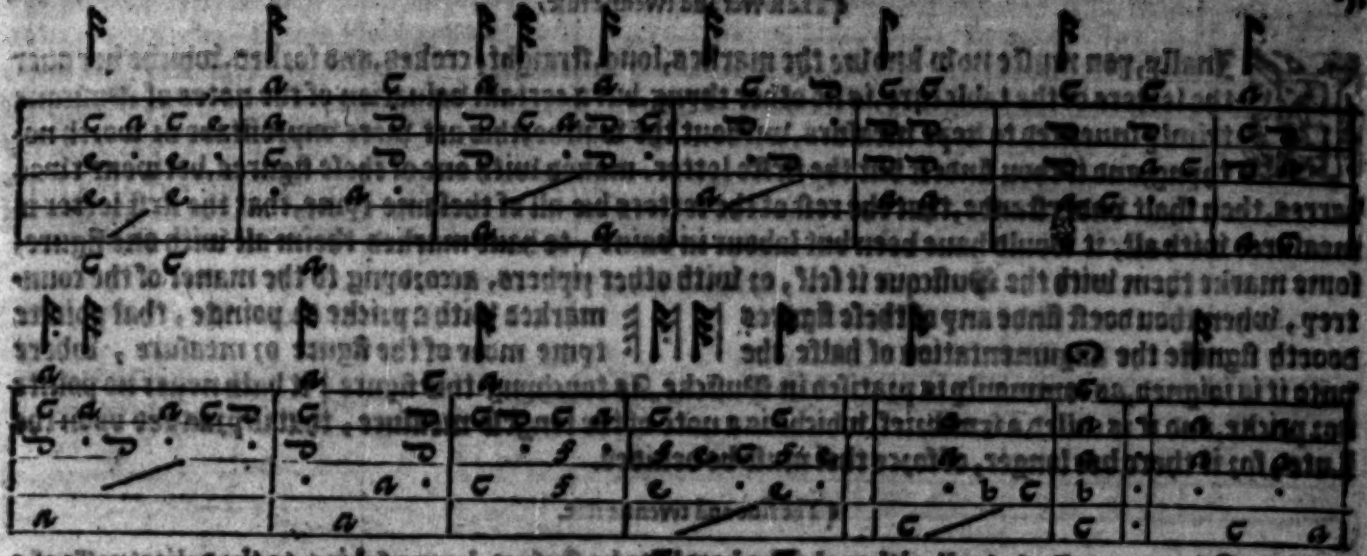
¶ The three and twentie rule.

ALL the other signes or figures, that is founde within, or without the tableture, be practised as in Musicque, that is to saie, the point of repeticion is thus figured ·||· signifiyng that you must repeate twise one thyng: the pointe of rehearsall, signifiyng that when you be toward the middest, or toward the ende, you must retourne to the saied pointe of rehearsall, whiche is figured thus 𝄋 As touchyng the Organe pointe thus figured 𝄐 it is applied sometyme to the middest, sometyme to the ende, and it hath this signification, that where it is founde, you must pause, or reste with discretion. You muste also understande, what the twoo barres do e signifie, figured in this sorte || whiche

doeth serue sometymes to saue you labour, from writyng one thyng twise, it hath moreouer this signifi-
cation, sometyme to make you leaue some measure, as cõmyng to some pointe of repeticiõ, or to an ende,
but when thou shalt finde it before the pointe of repetition, repeated the seconde tyme, thou must leaue
that, whiche is betwixt the saied twoo barres, and the saied pointe of repetition. Contrariwise, whē thei
bee founde in the ende, the first tyme you must cõmyng to the twoo barres, leaue that whiche is betwixte
them, and the ende, and you must plaie that, whiche is beyonde the ende, then retournyng to the pointe
of rehearsall, thou shalt make an ende of that, whiche thou bidd'est leaue at the firste, that is to saie, that
whiche is betwixt the twoo barres, and the ende: As for example.

Example.





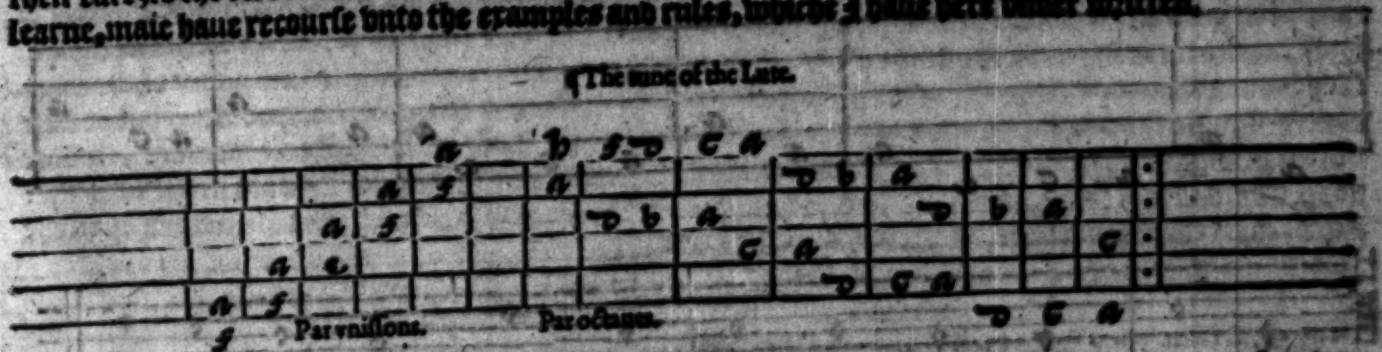
¶ The fower and twentie rule.

FInally, you muste now knowe the markes, long, straight, croked, and forked, whiche bee ouer the letters of the tablature, is no other thyng, but a certain valuation of the notes of Musicque trimly inuented to kepe measure, without the whiche, this art were vnprofitable or worth nothyng, and if thou findest but the firste letter, maked with one of these figures, betwene twoo barres, thou shalt understande, that the rest of the letters bée all of the same tyme, that the first letter is measured with all, it would haue been but labour in vaine, to haue marked theim all with one figure, some make them with the Musicque it self, or with other ziphers, accordyng to the maner of the countrey, when thou doest finde any of these figures marked with a pricke or poincte, that poincte dooeth signifie the augumentation of halfe the tyme more of the figure or measure, where vnto it is ioigned, as commonly is practised in Musicke. As touchyng this figure it hath neuer no poincte nor pricke, and it is called a semibreef, whiche is a note of the longest measure, that is practised vpon the Lute, for if there bee longer, of force thei must be deuided.

¶ The fiue and twentie rule.

TO tune your Lute well, although it be hardly to be shewed, beyng subiect, to the delicatnesse of a stryng, either to the greatnesse, or to the smalnesse of the instrument, thou must therein folowe nature, who will be by no meanes bée forced, a good eare is thereunto also a good helpe, to haue consideration, to the extreme highnesse, and the extreme lownesse, and thy beginnyng shalbe at the greate base, whiche shalbe vnto thée a verie good guide, to conducte thée to his companion the nexte stryng, the whiche must be higher eight notes. Then the fifte beyng the seconde base, to sette higher by a fower notes then the greate base, and the seconde bases companion, to bee higher by eight notes: The next vnto that, beyng the foweth parte, called the counter tenour, shalbe set higher fower notes aboue

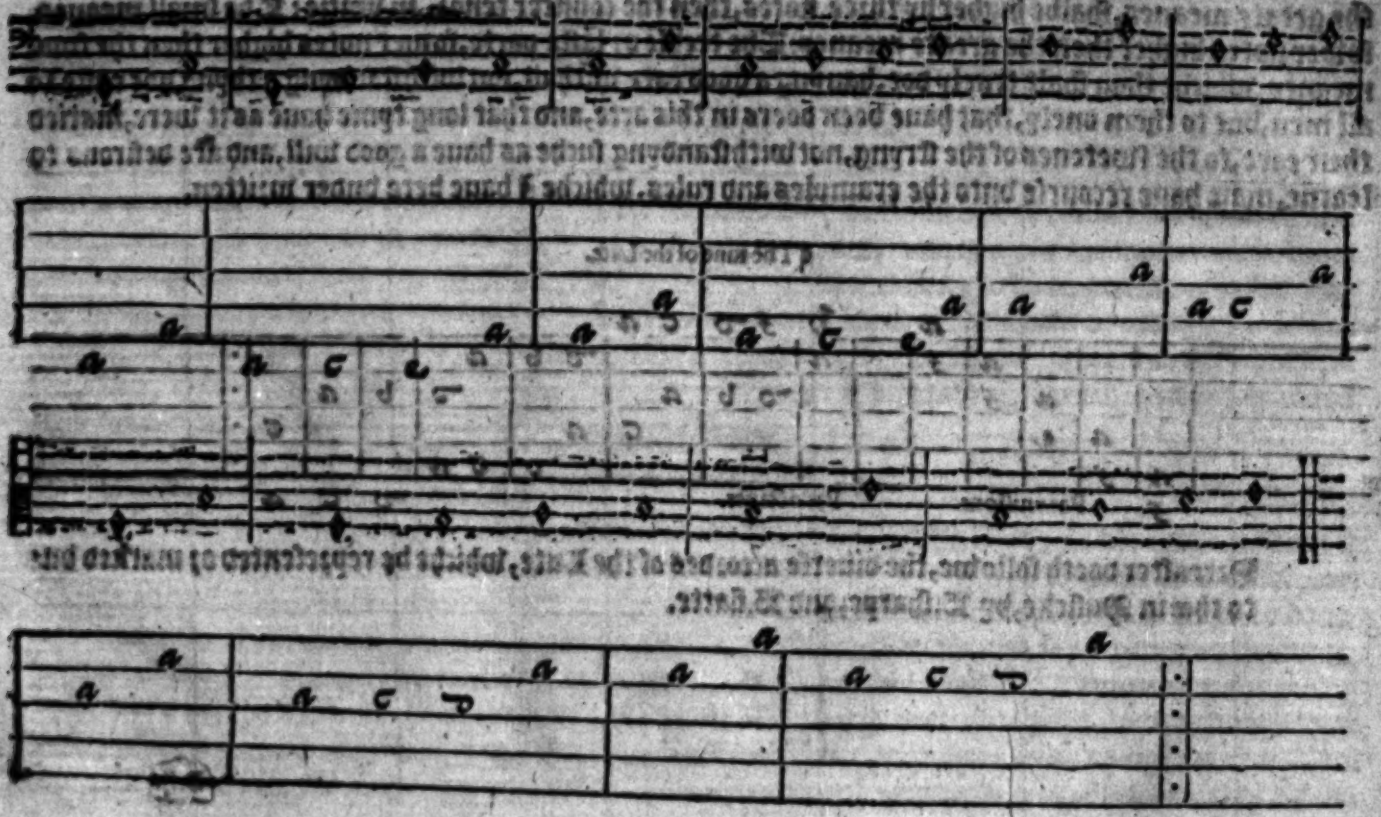
the firſt parte or ſeconde baſſe, and his companion to be ſet higher by eight notes. The thirde parte called the greate meanes, ſhalbe higher by three notes, then the counter tenor, in Muſicke: The ſmall meanes, fower notes higher then the greate meanes: The trebble or laſte parte, fower notes higher then the ſmall meanes, whiche thou ſhalt truely doe, hauyng a good eare withall, notwithſtandyng a thyng not eaſie to all men, but to them onely, that haue been vſers in this arte, and that long tyme haue as it were, marked their eare, to the ſweetenes of the ſtryng, notwithſtandyng, ſuche as haue a good will, and are deſirous to learne, maie haue recourſe vnto the examples and rules, whiche I haue here vnder written.

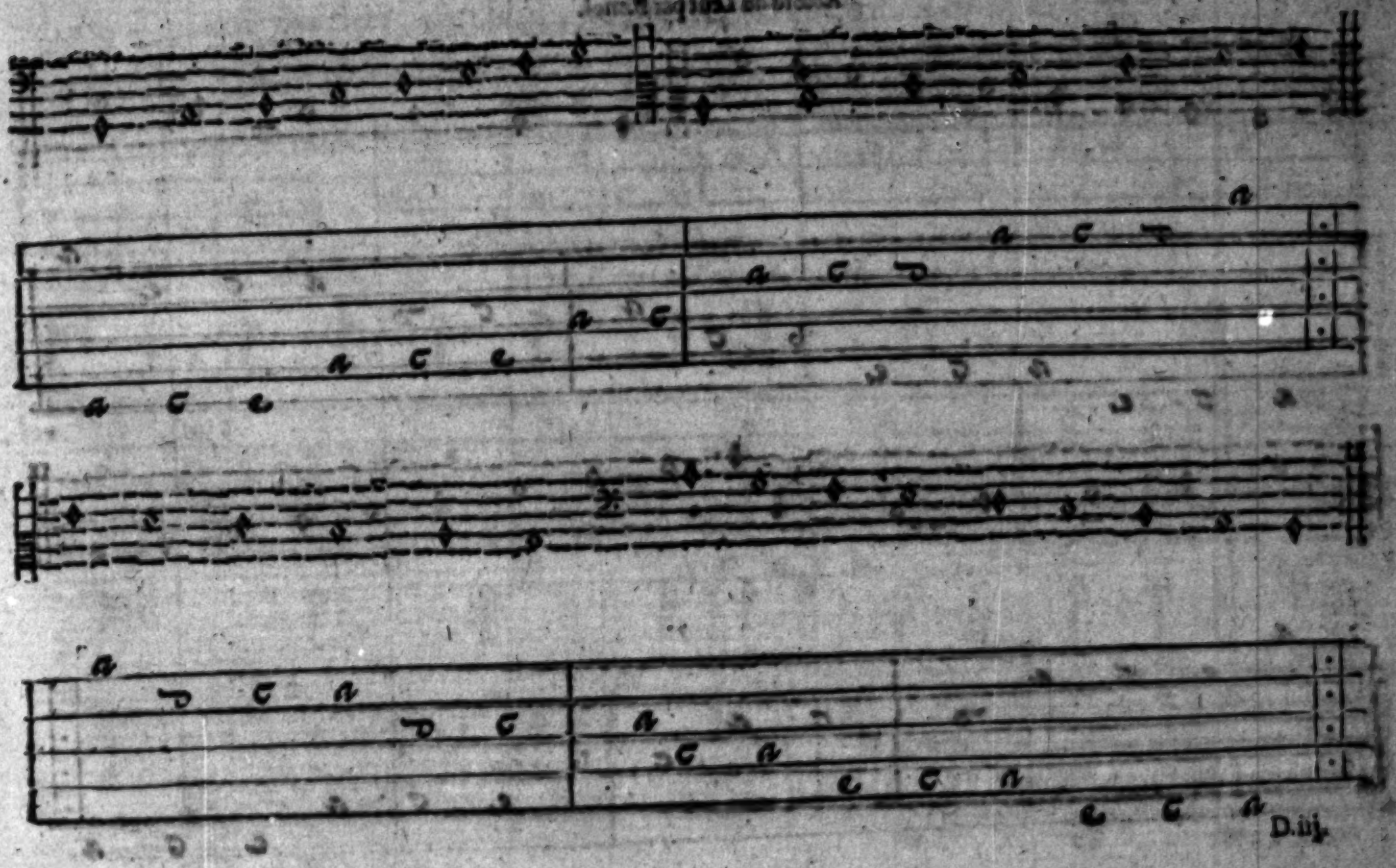


Hereafter doeth followe, the diuerſe accordes of the Lute, whiche be repreſented or marked vnto thee in Muſicke, by B. ſharpe, and B. flatte.

An instruction

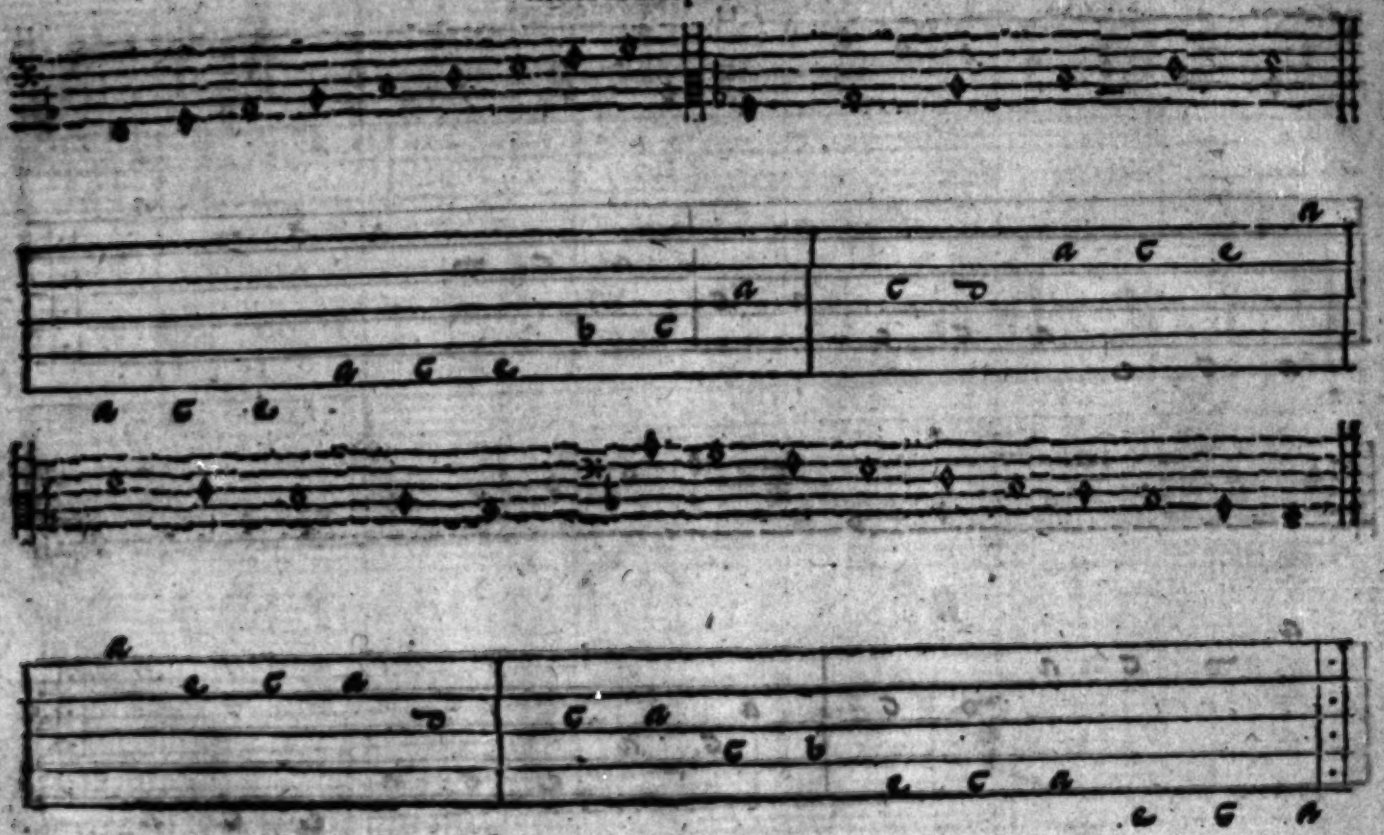
Accord du Leut par B. carre.



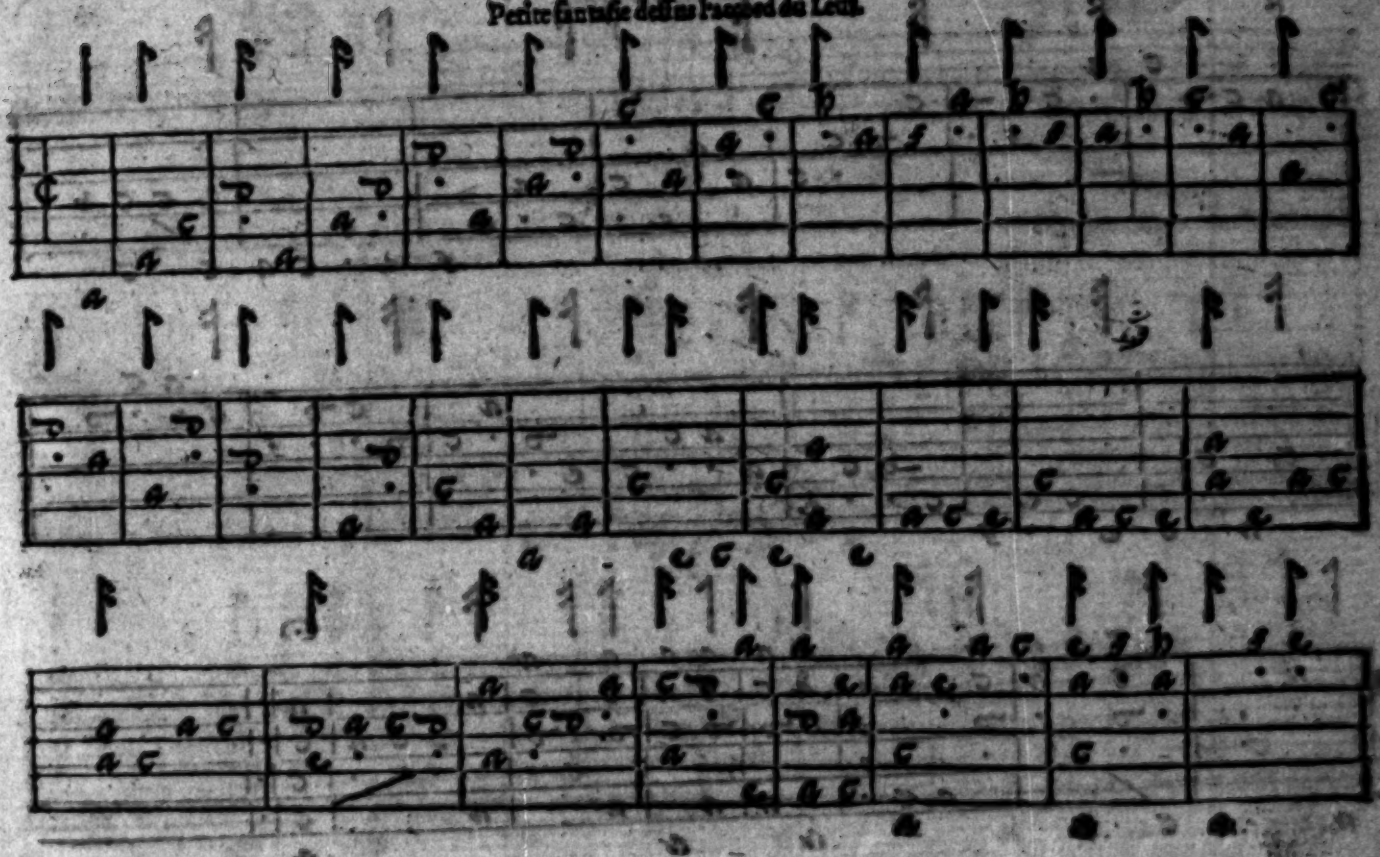


Sin inflexion

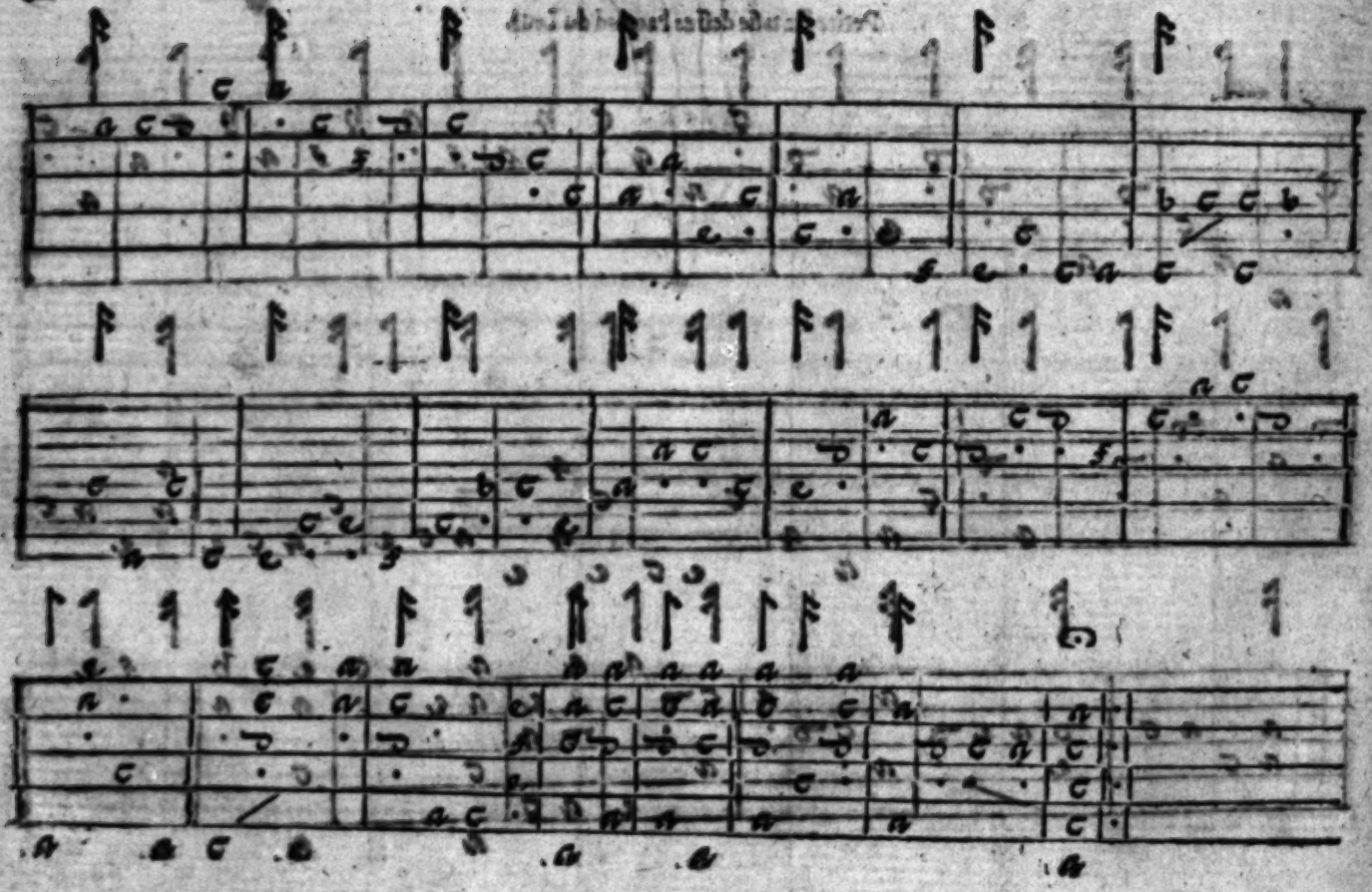
Accord du Leus par B. mol.

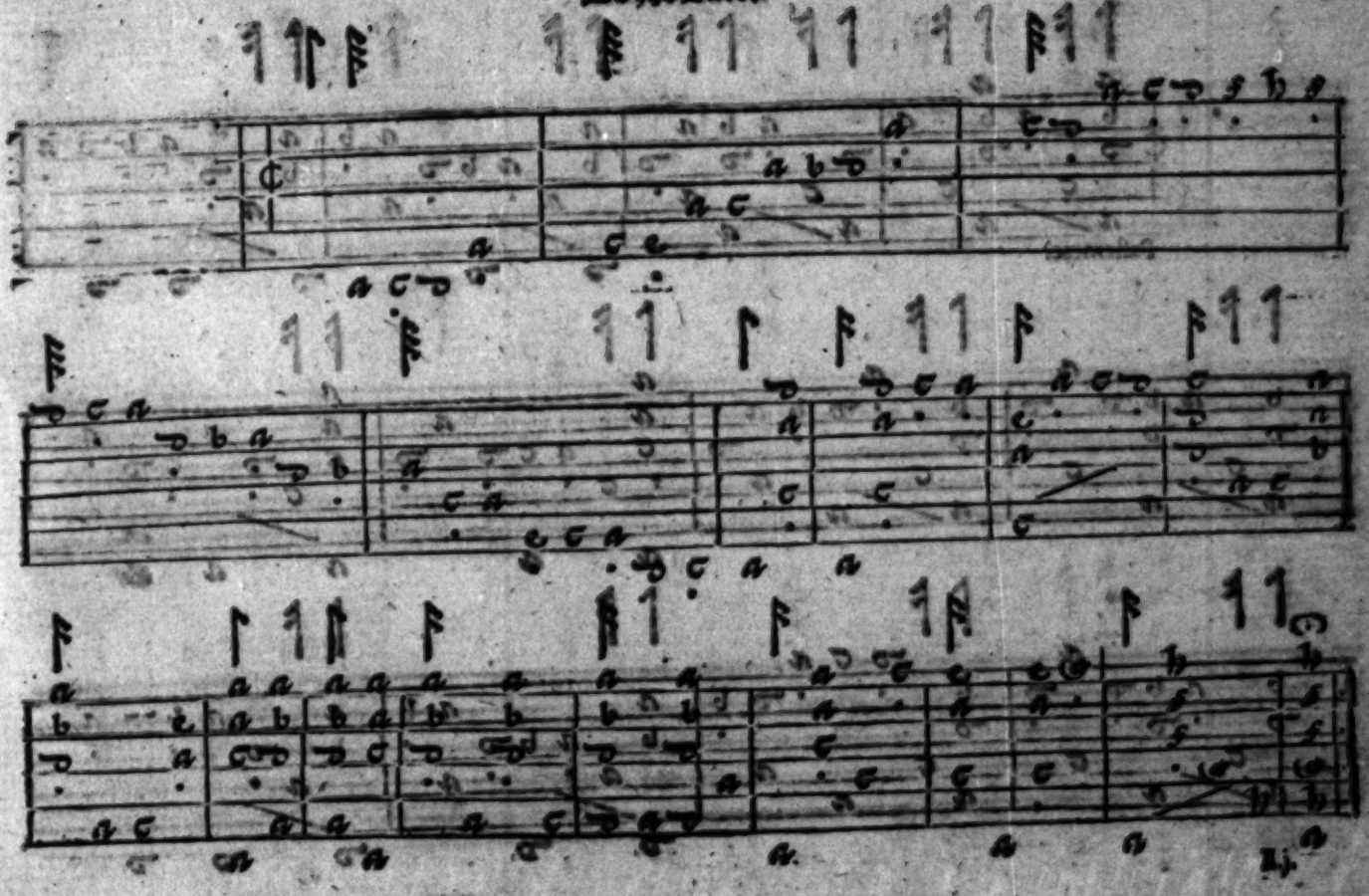


Petite fantasie dessus l'accord du Leuh.

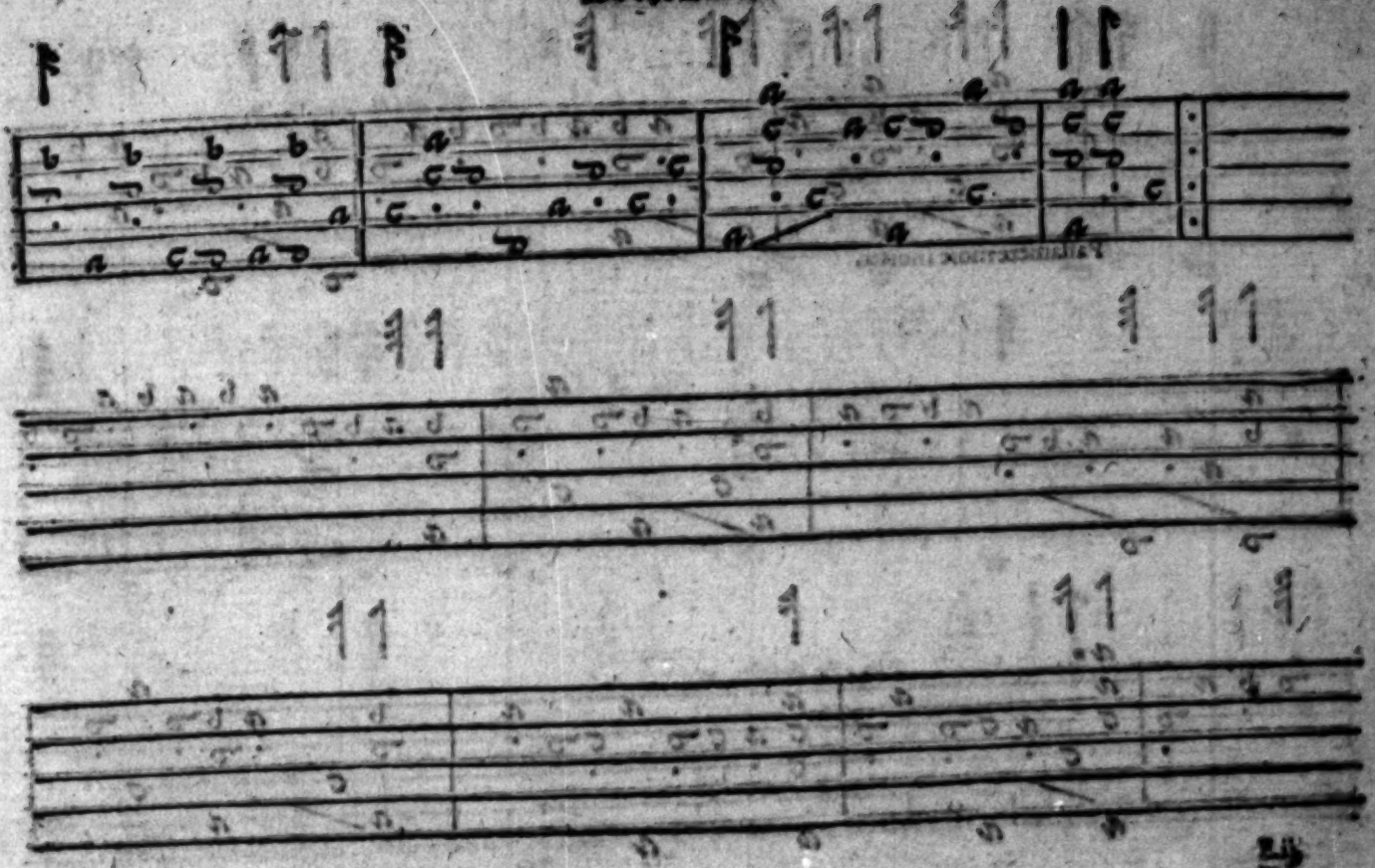


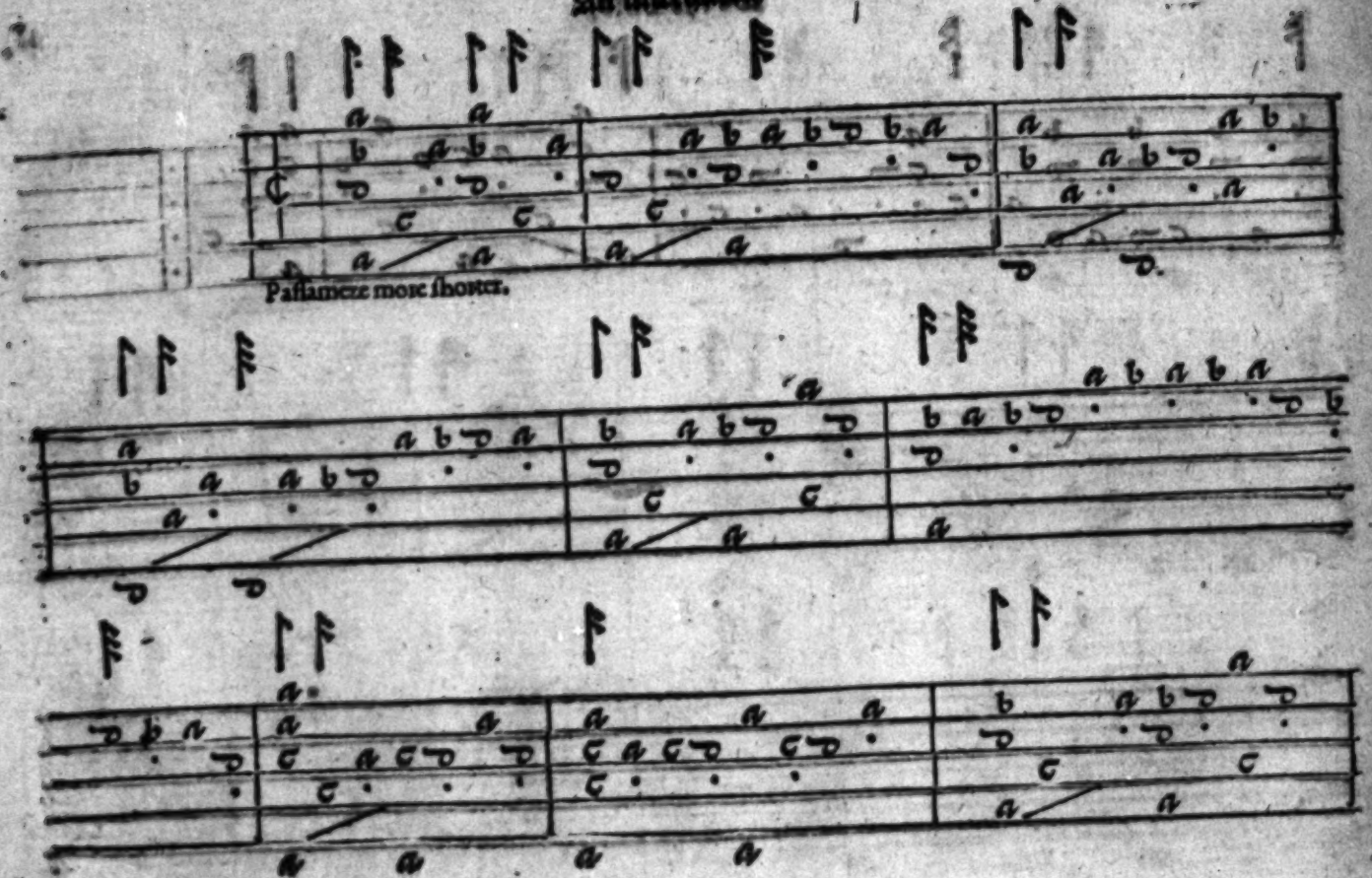
An instruction

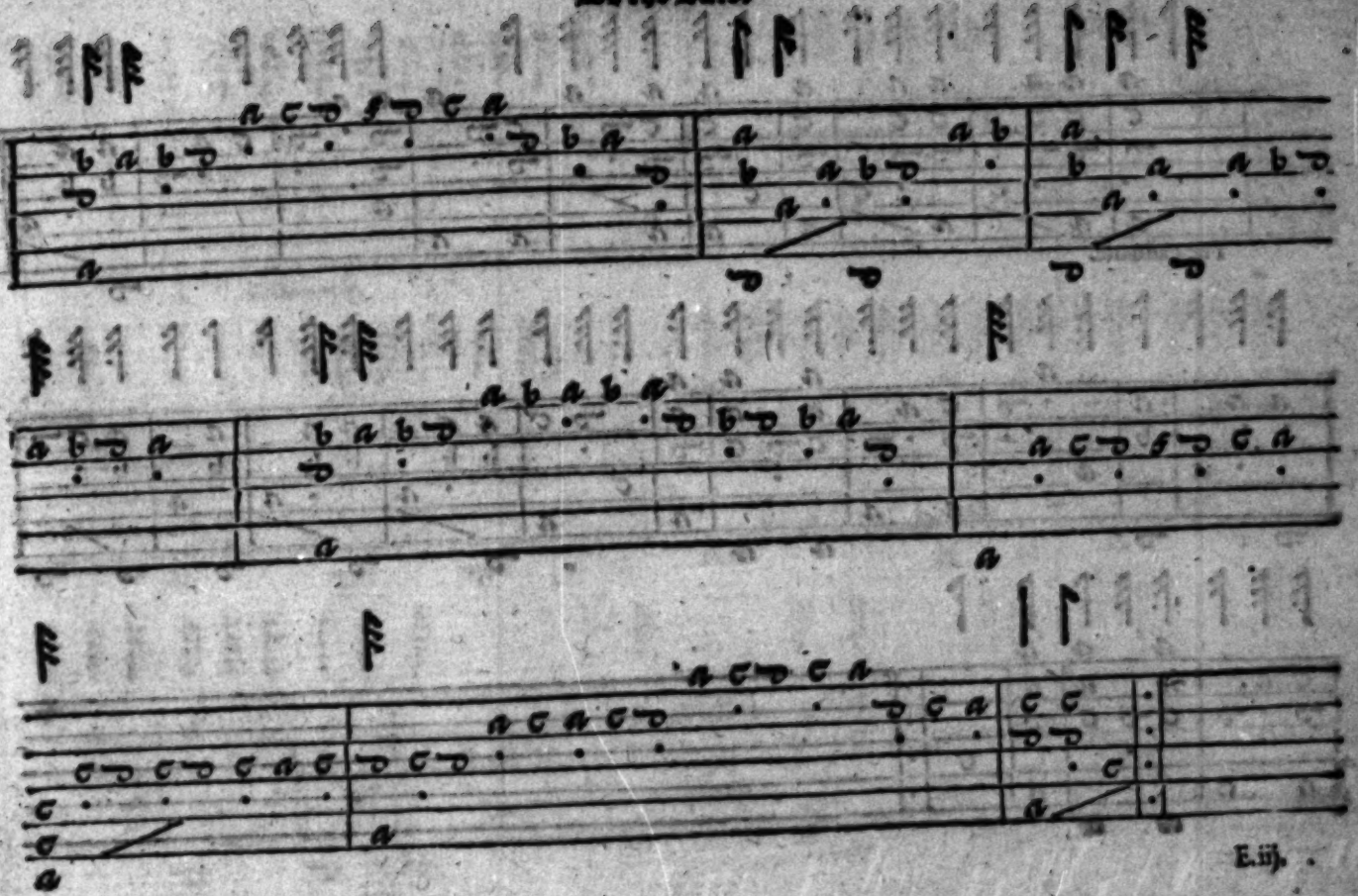


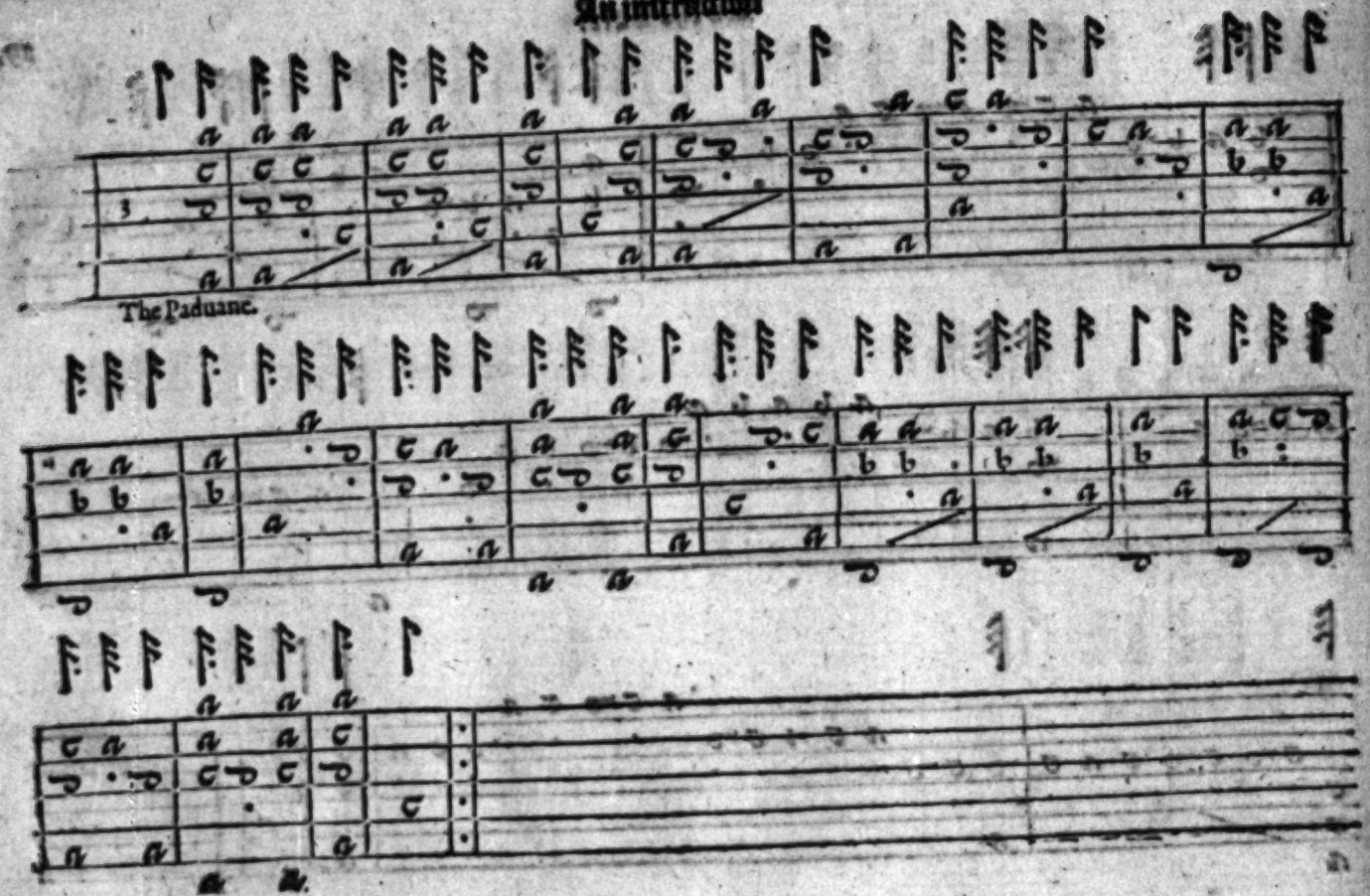


Pasiemere.

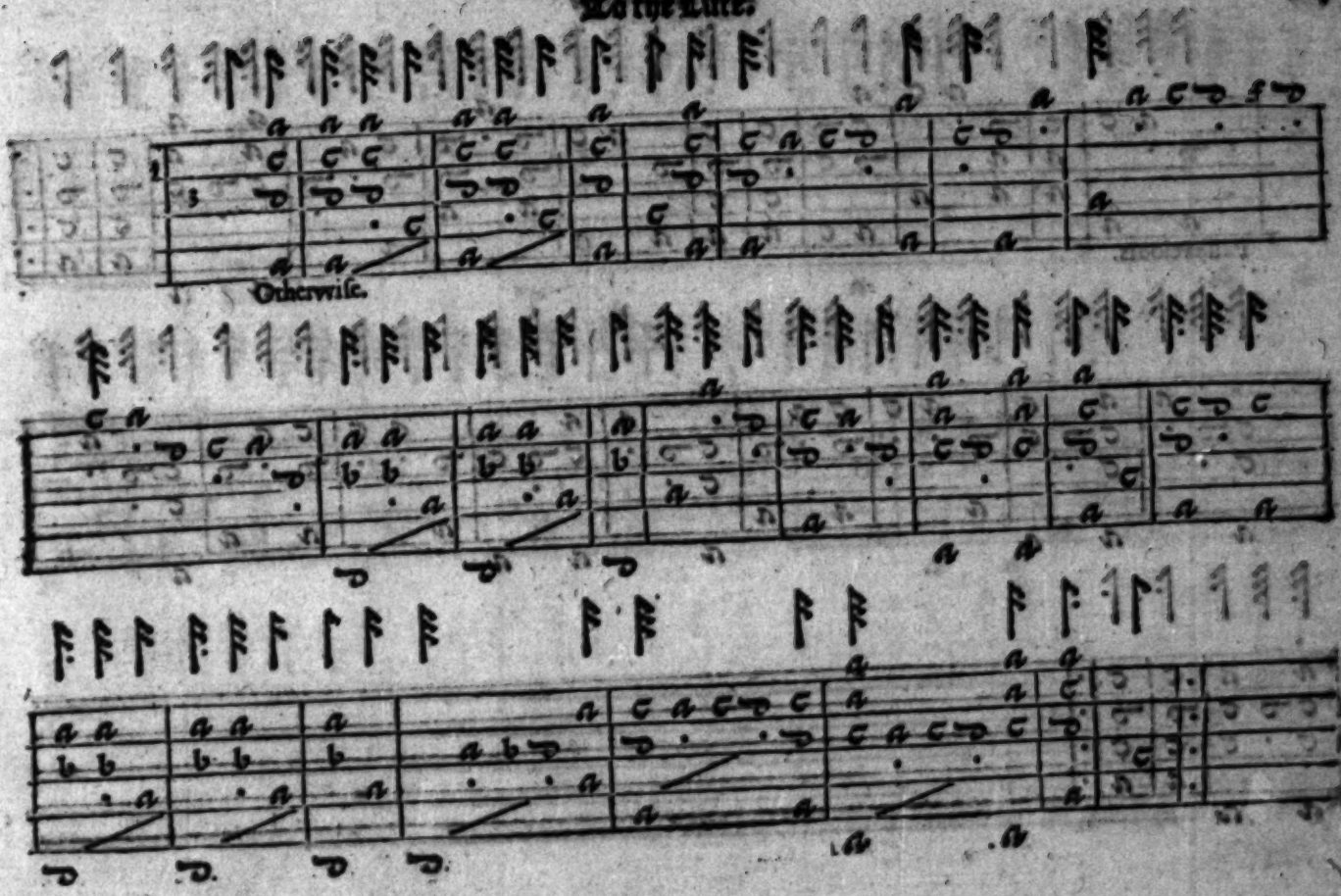


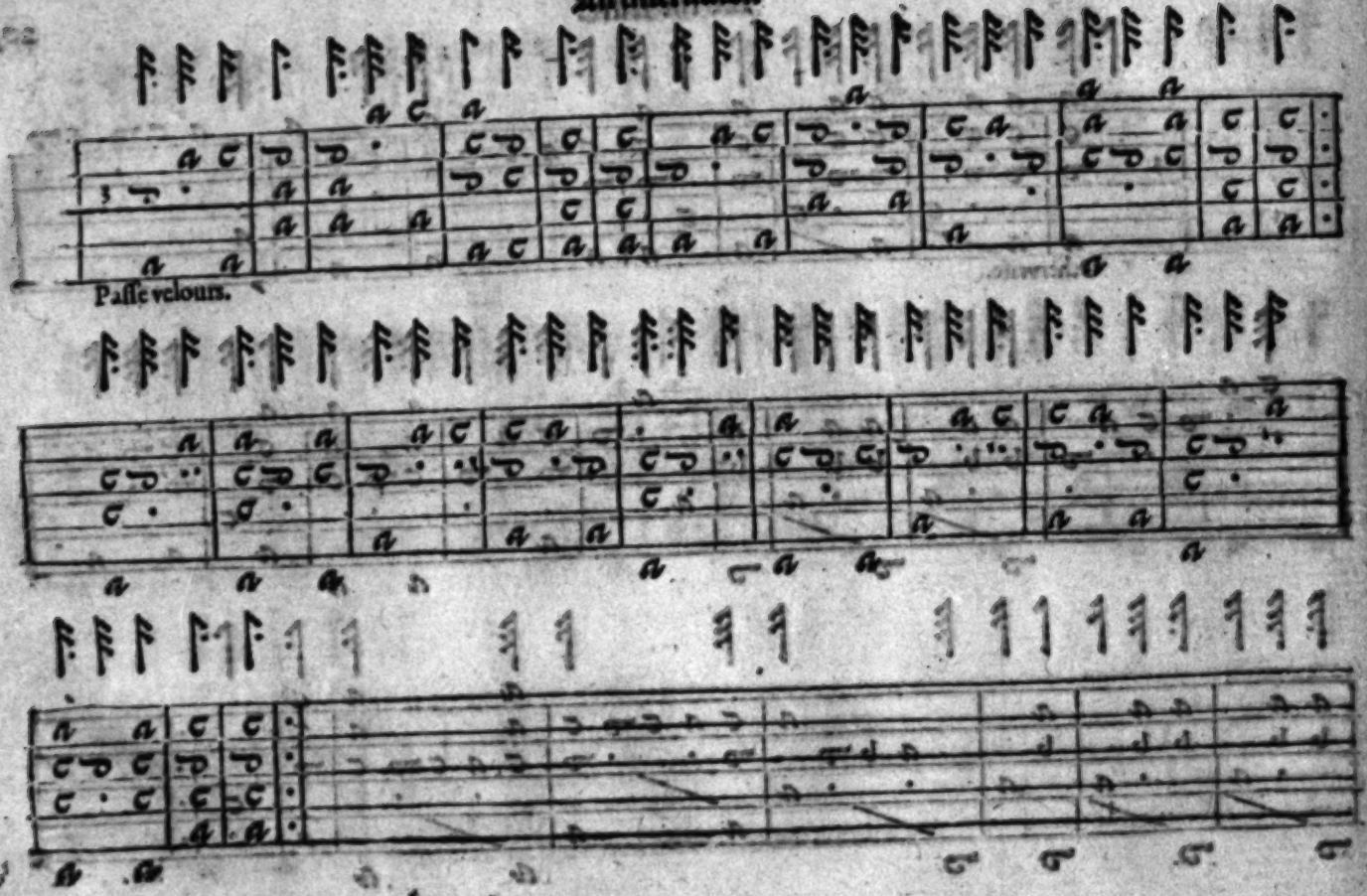

Paſſamezze more ſhorter.

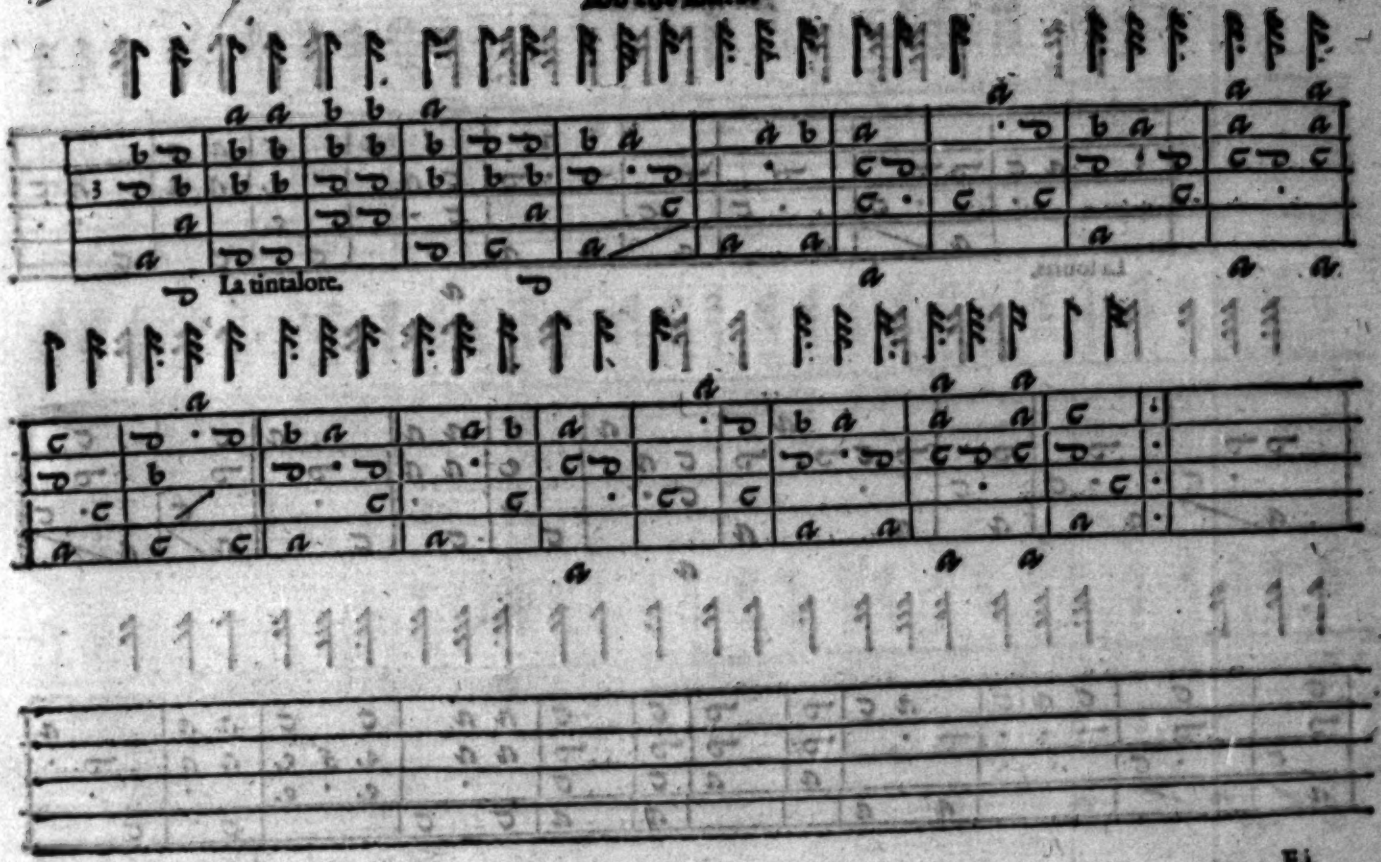




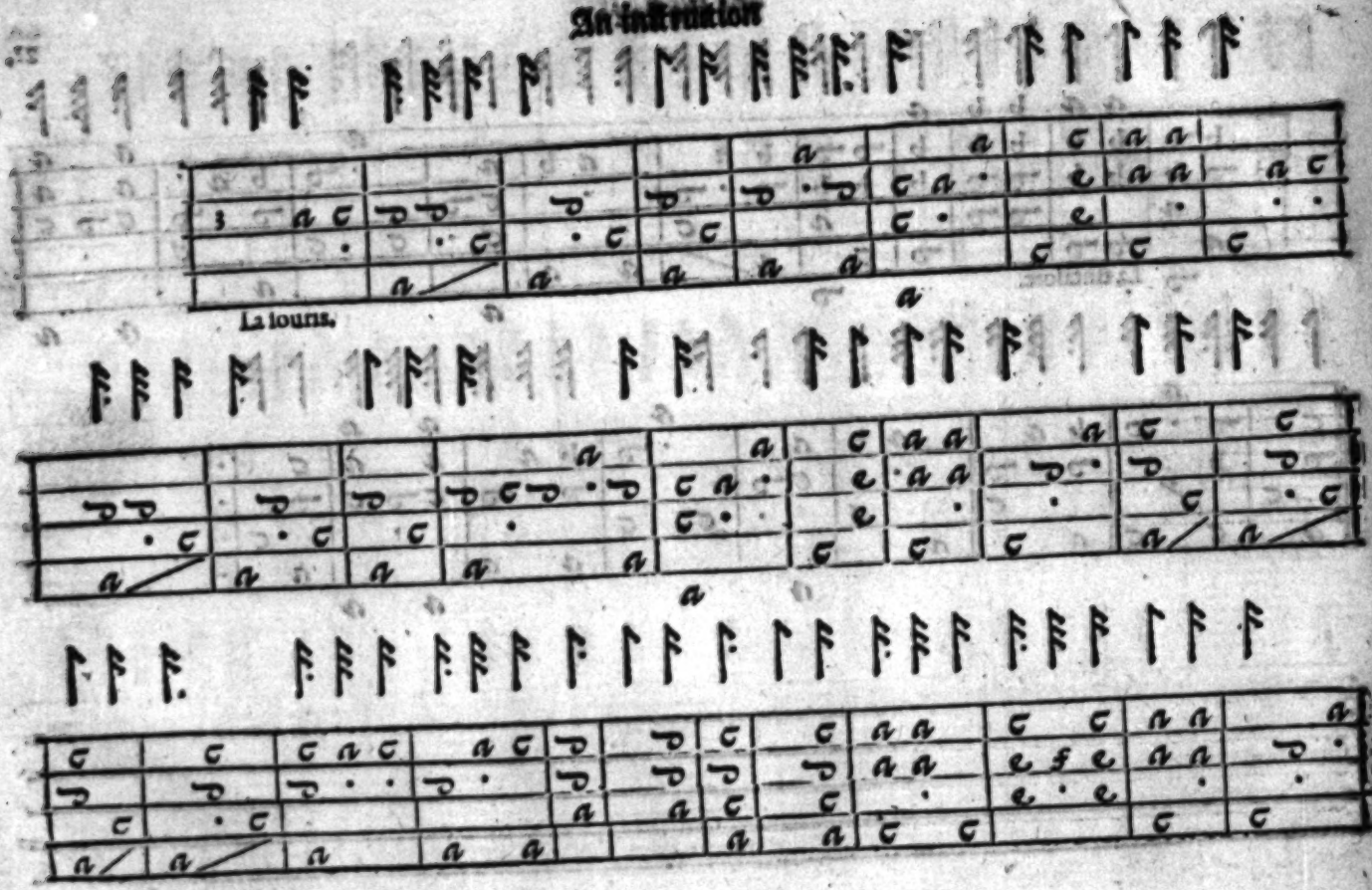
The Paduane.

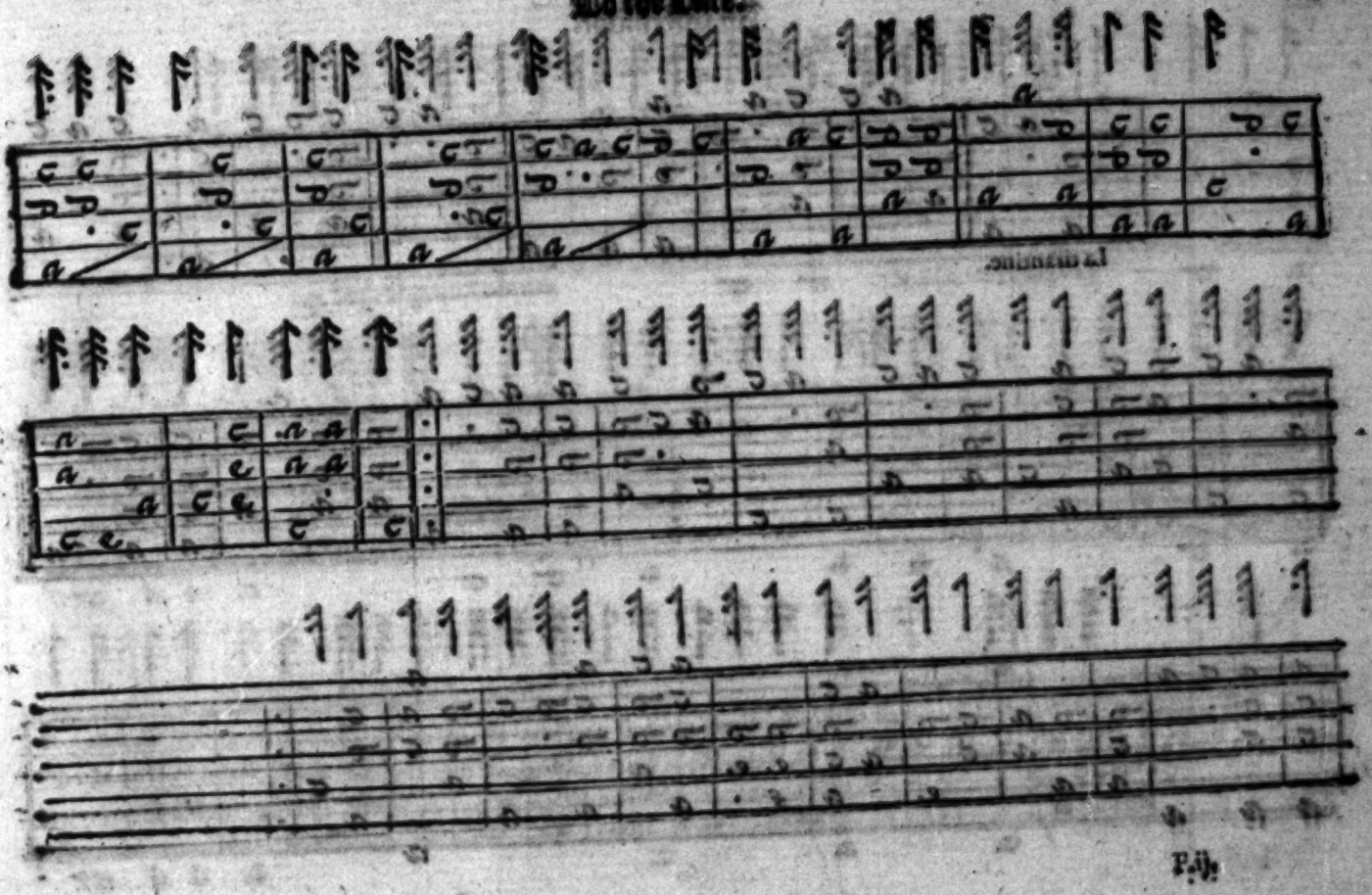

Otherwise.


Passe velours.


La tintalore.

An instruction





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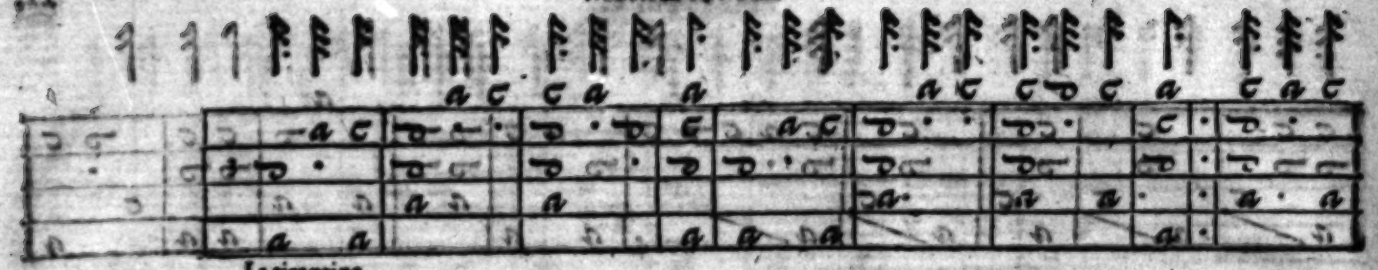
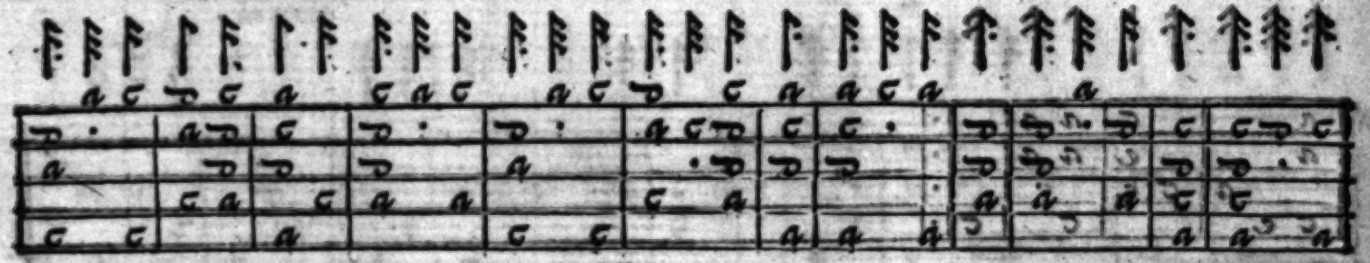
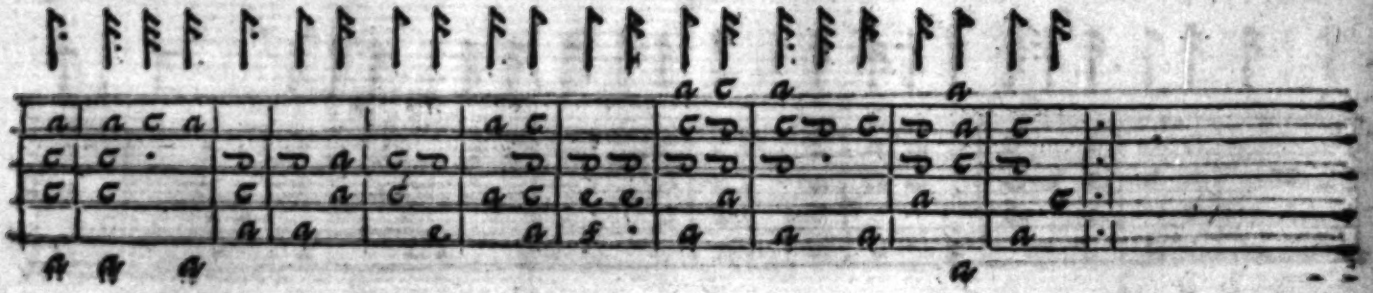
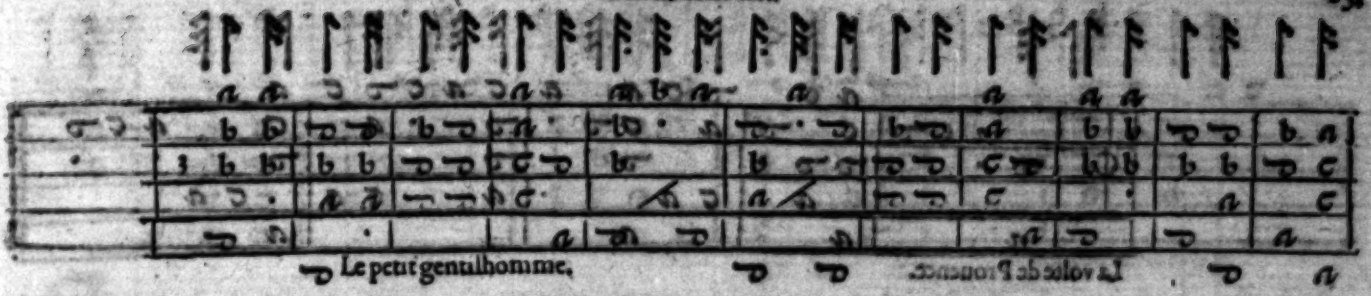


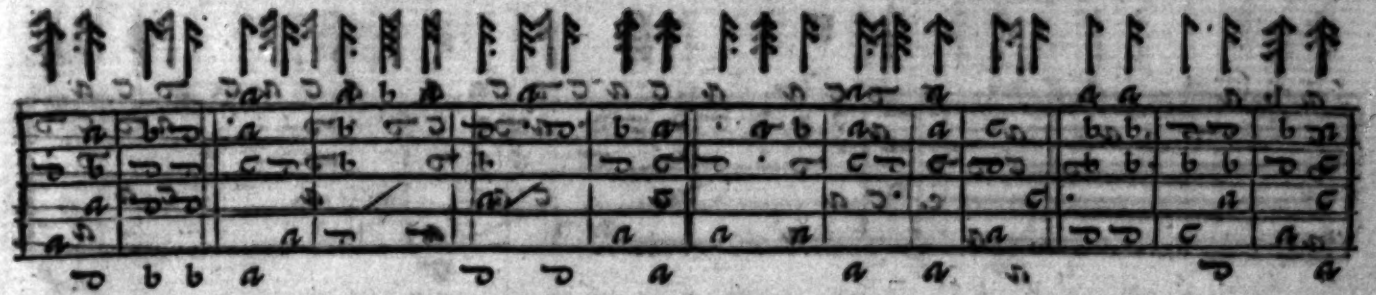
La tirantine.

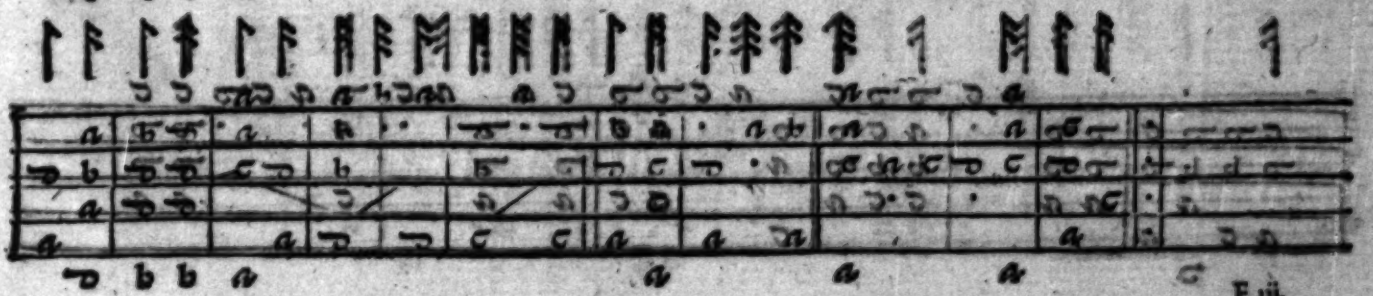


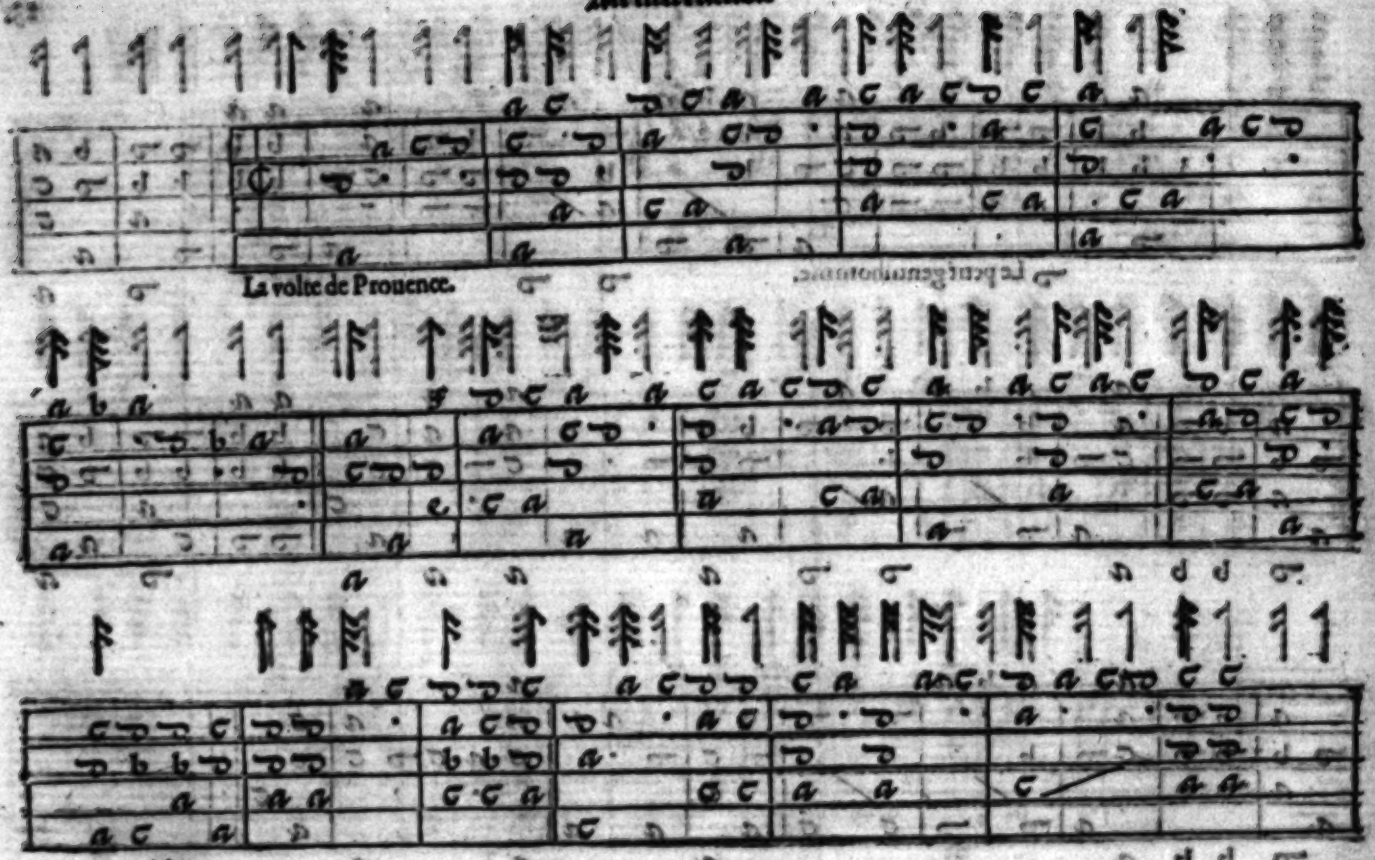


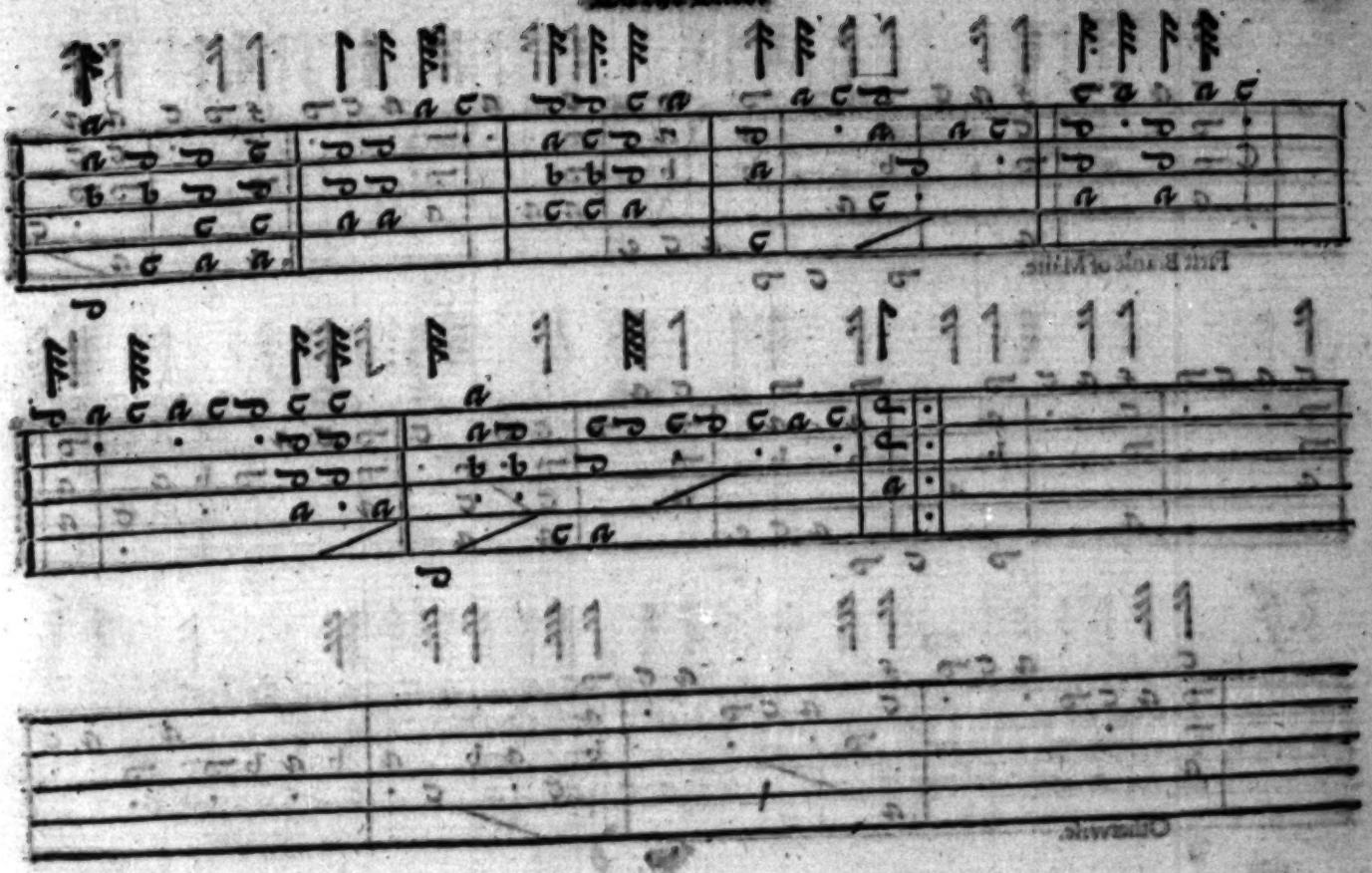


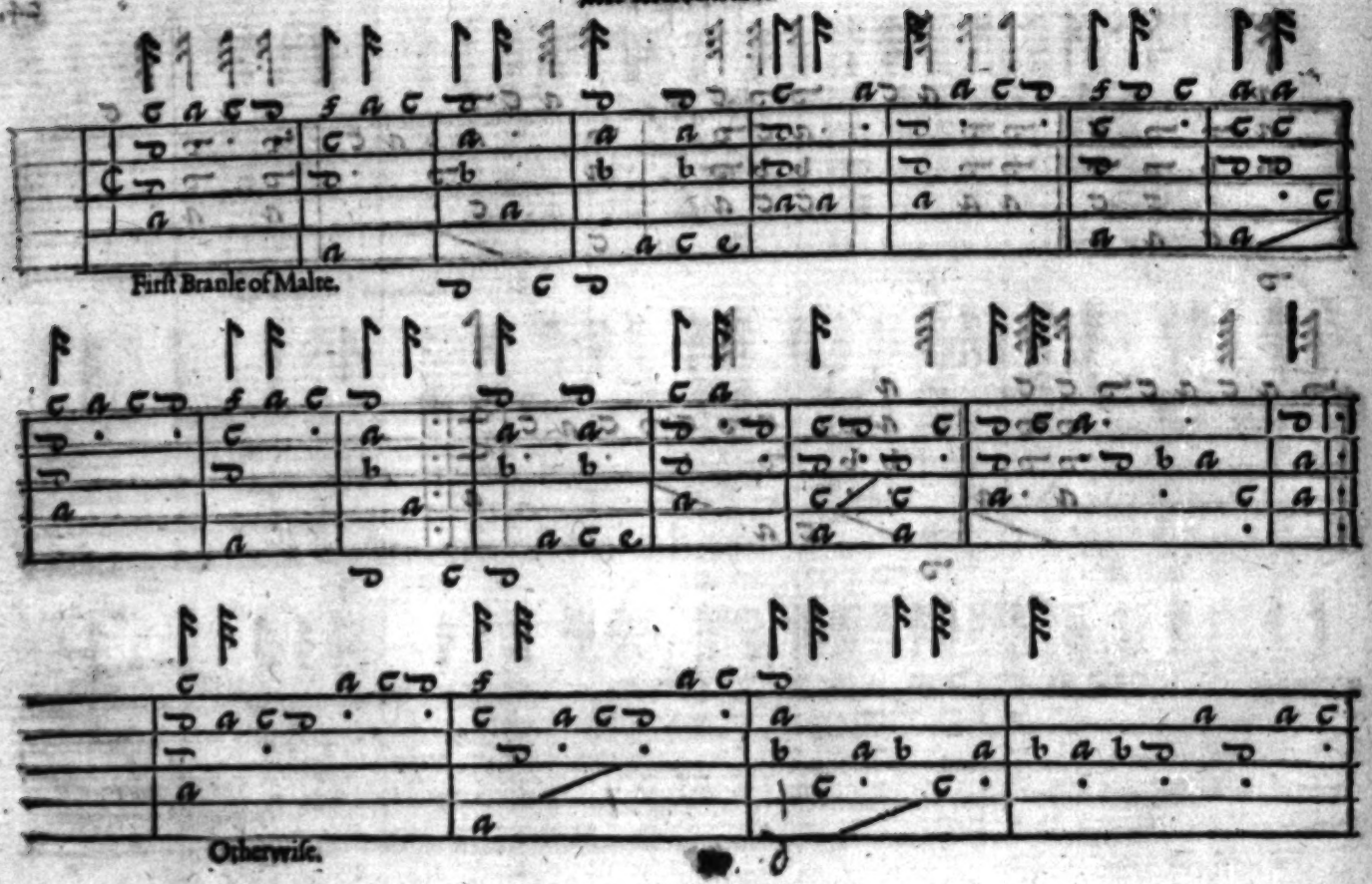
Le petit gentilhomme.

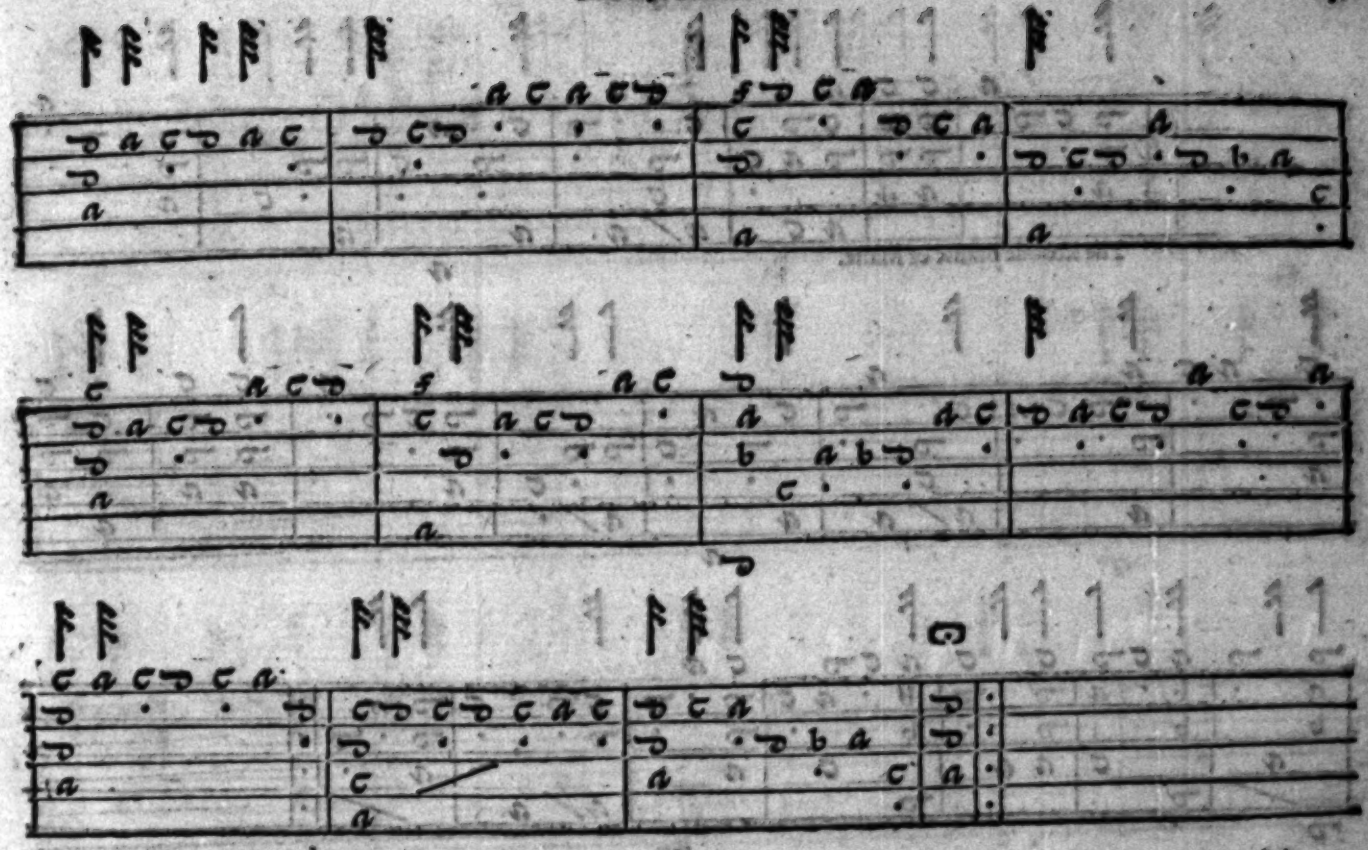


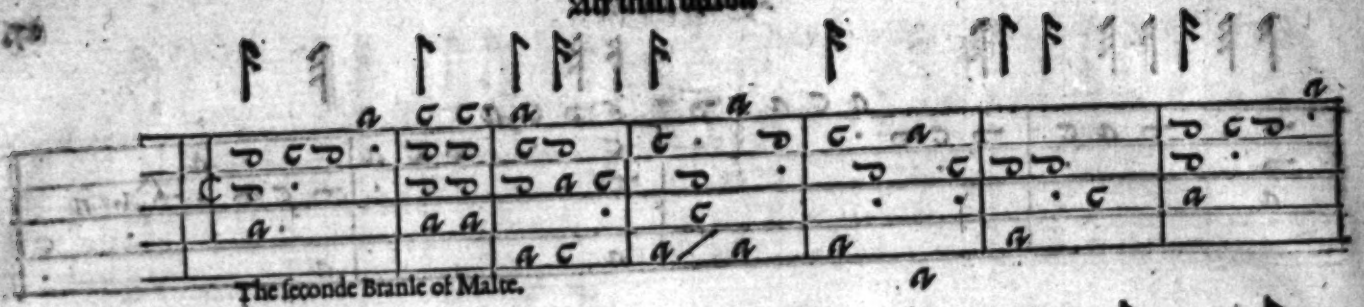



La volte de Prouence.

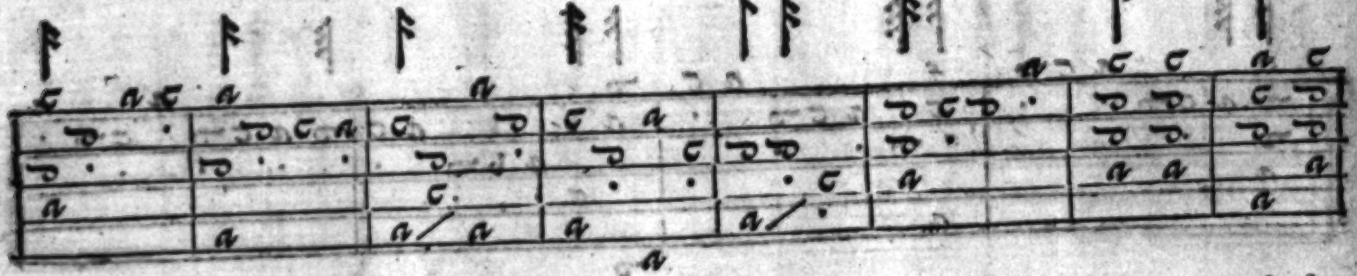


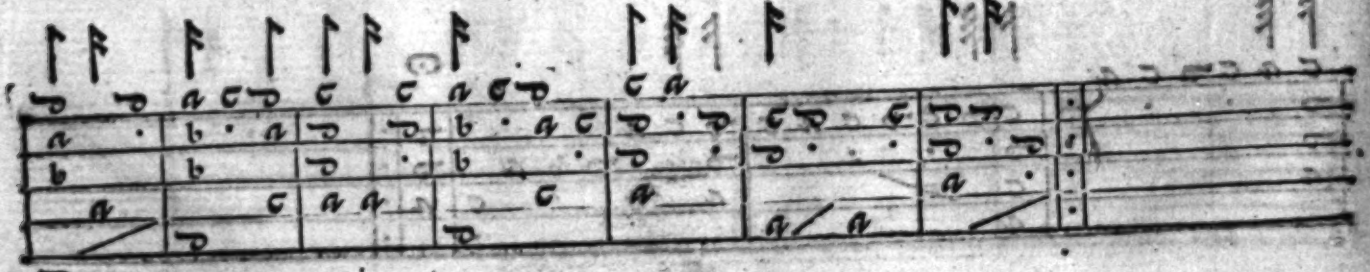

First Braule of Maire.
Otherwise.

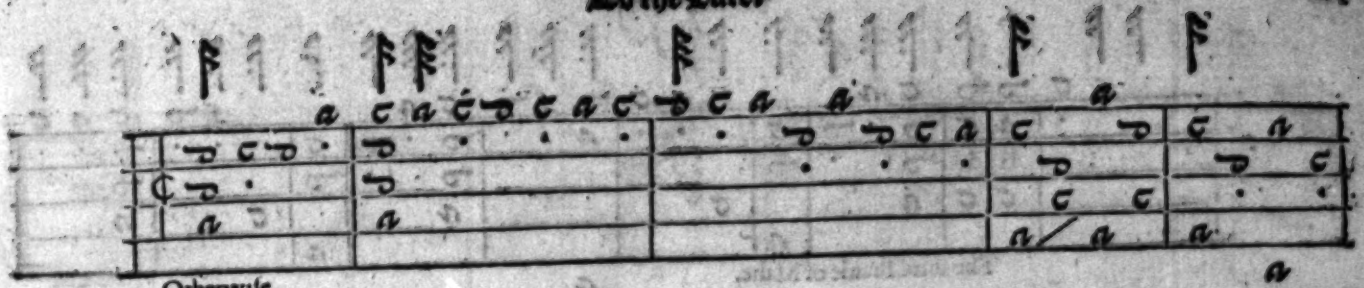




The seconde Branle of Malte.







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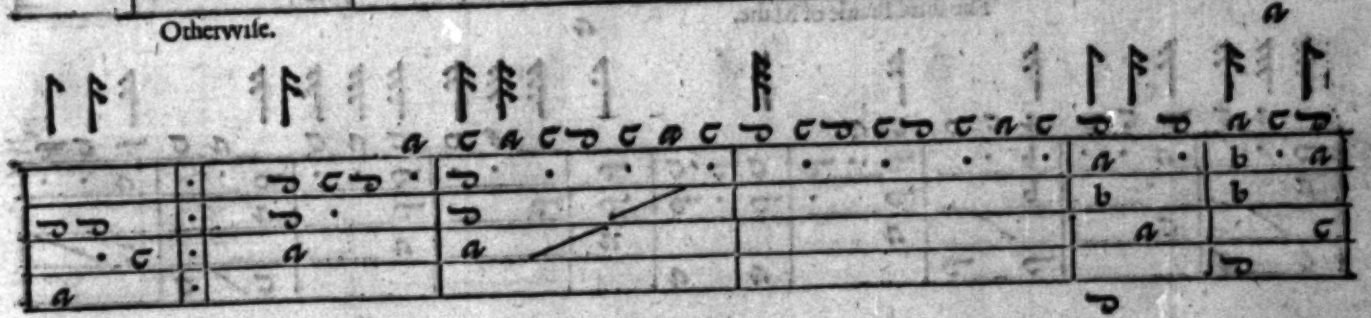
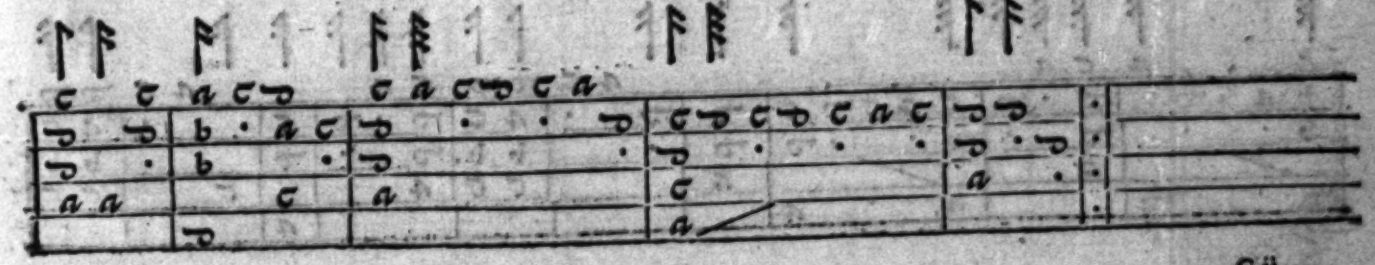
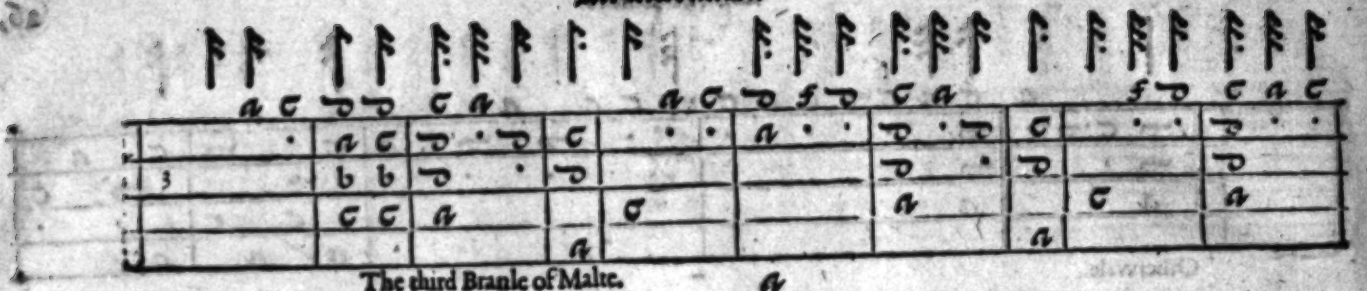
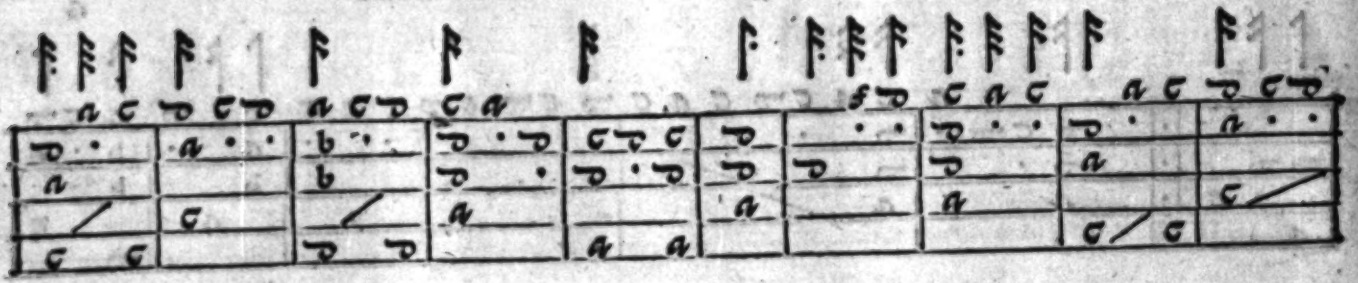
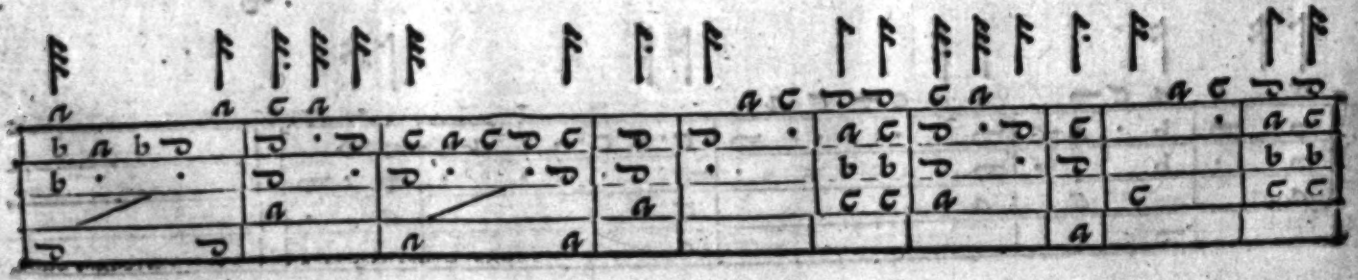


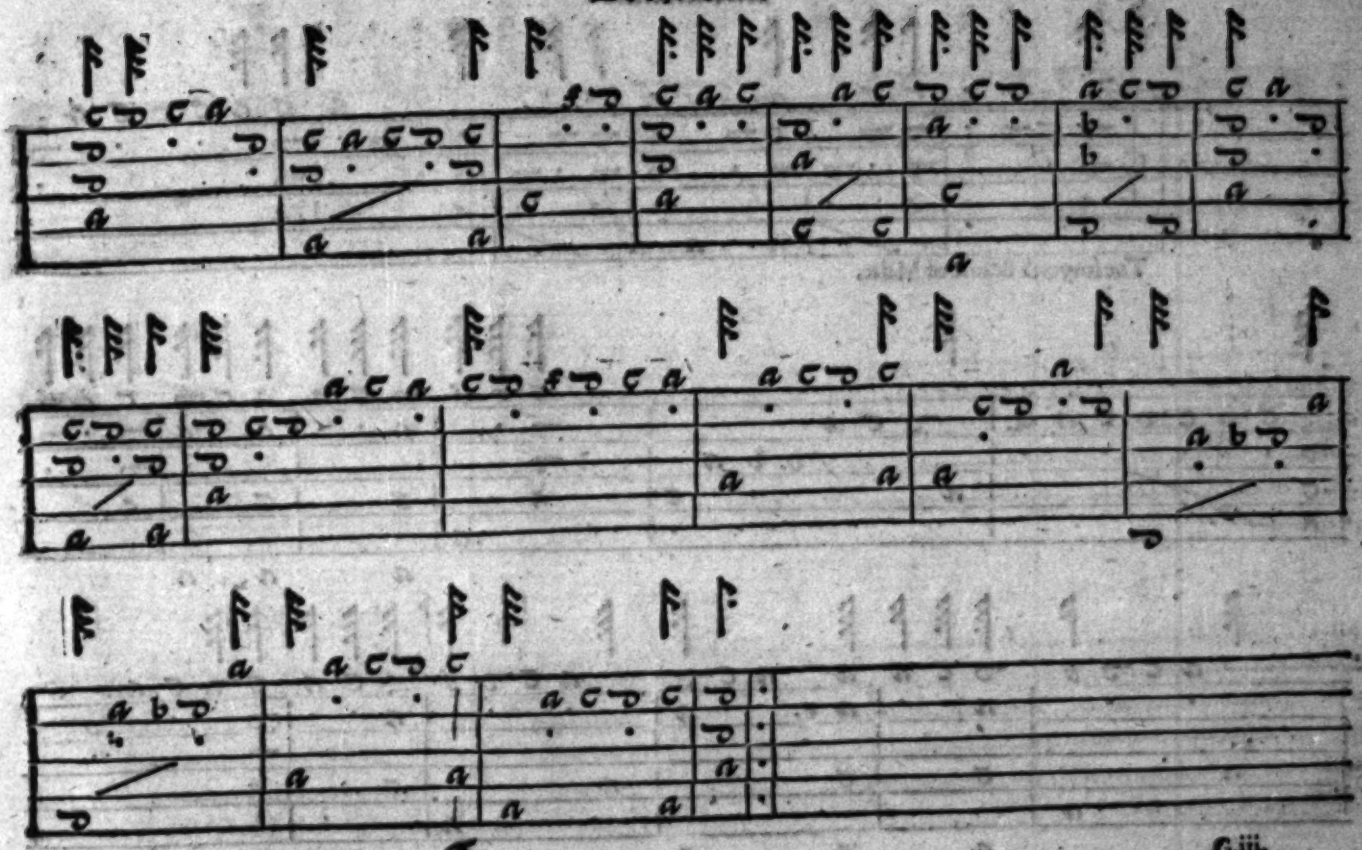


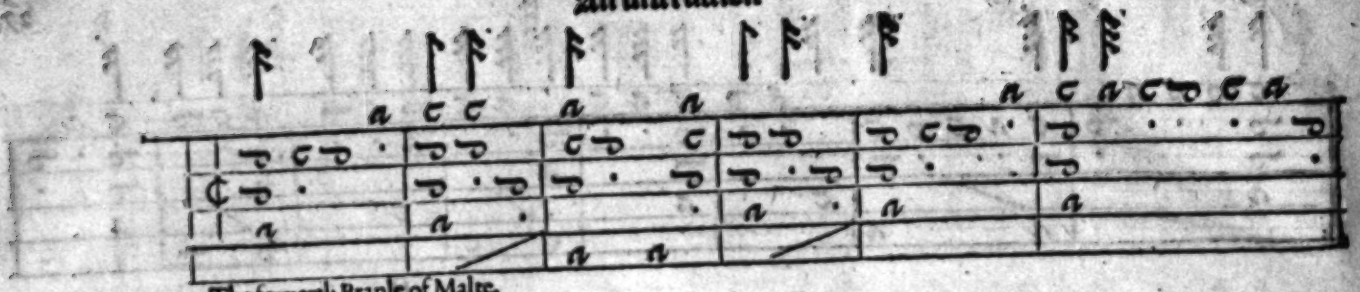


The third Branle of Malte.









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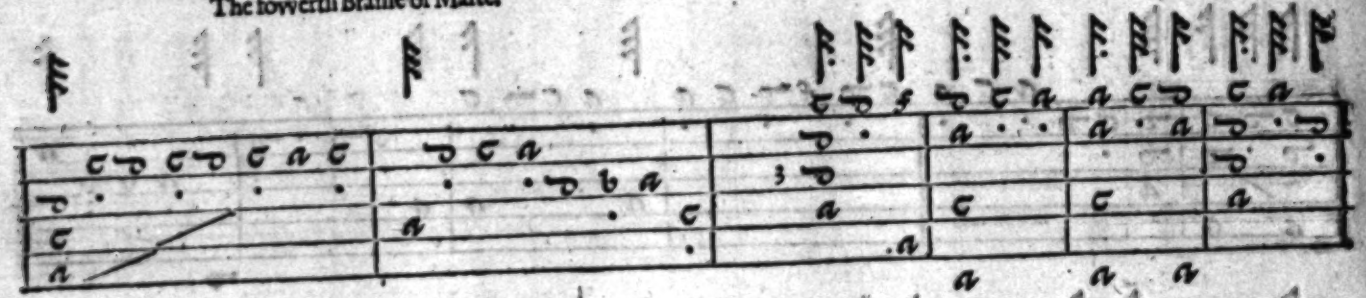

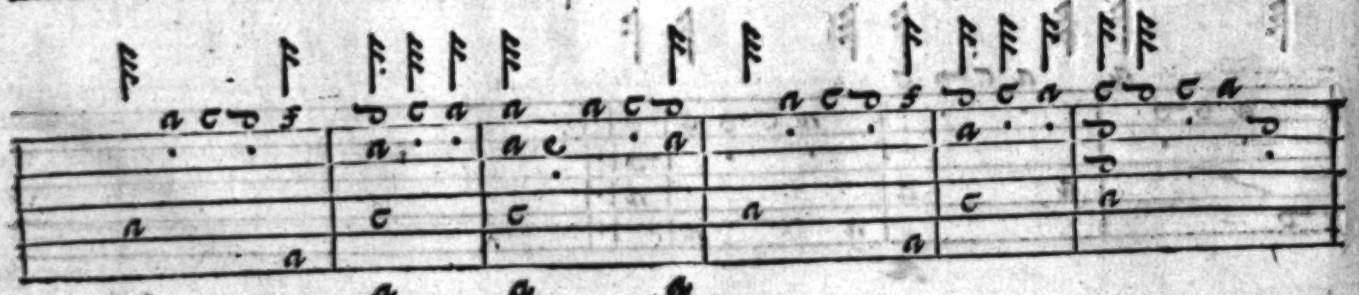

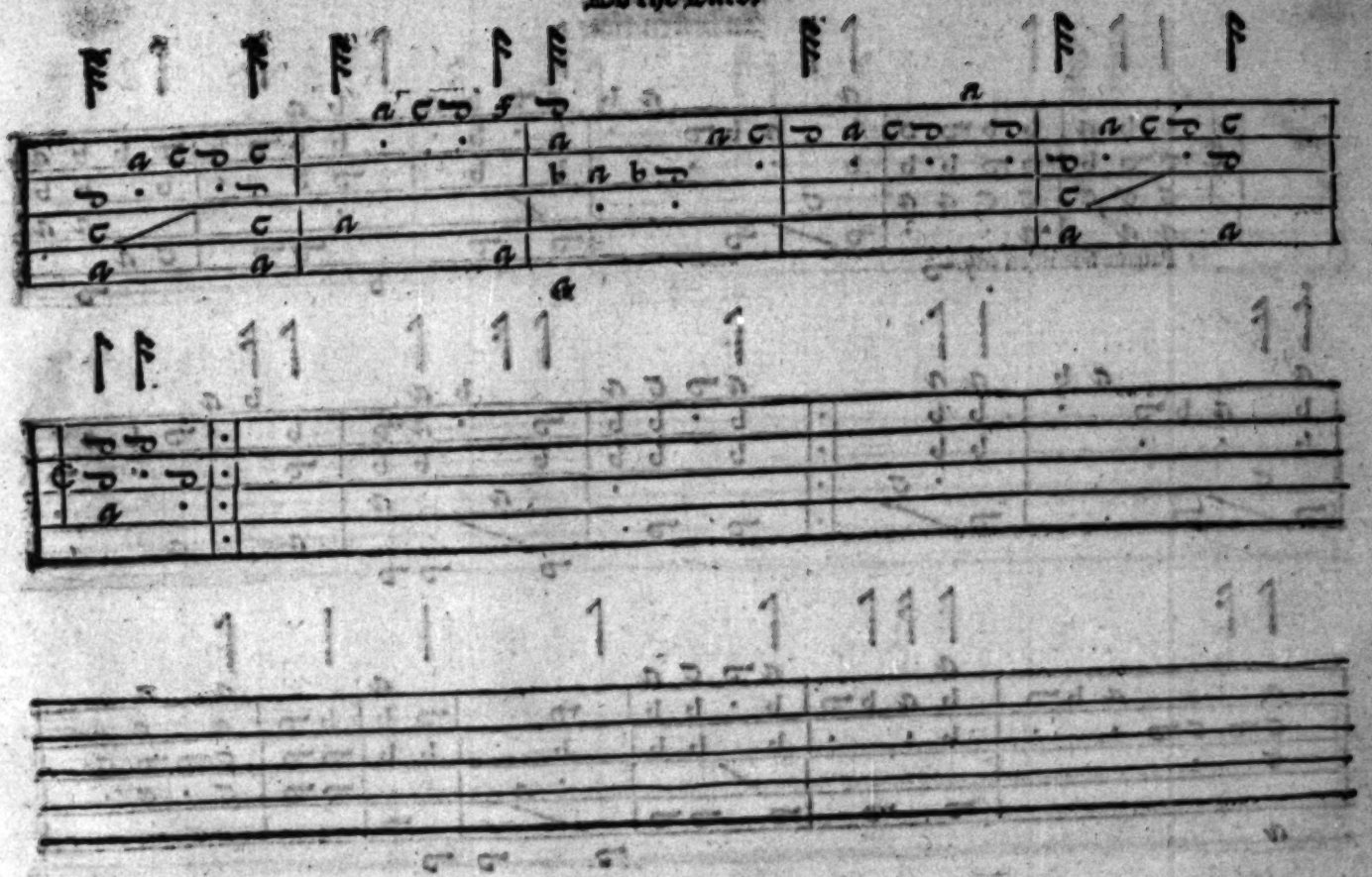

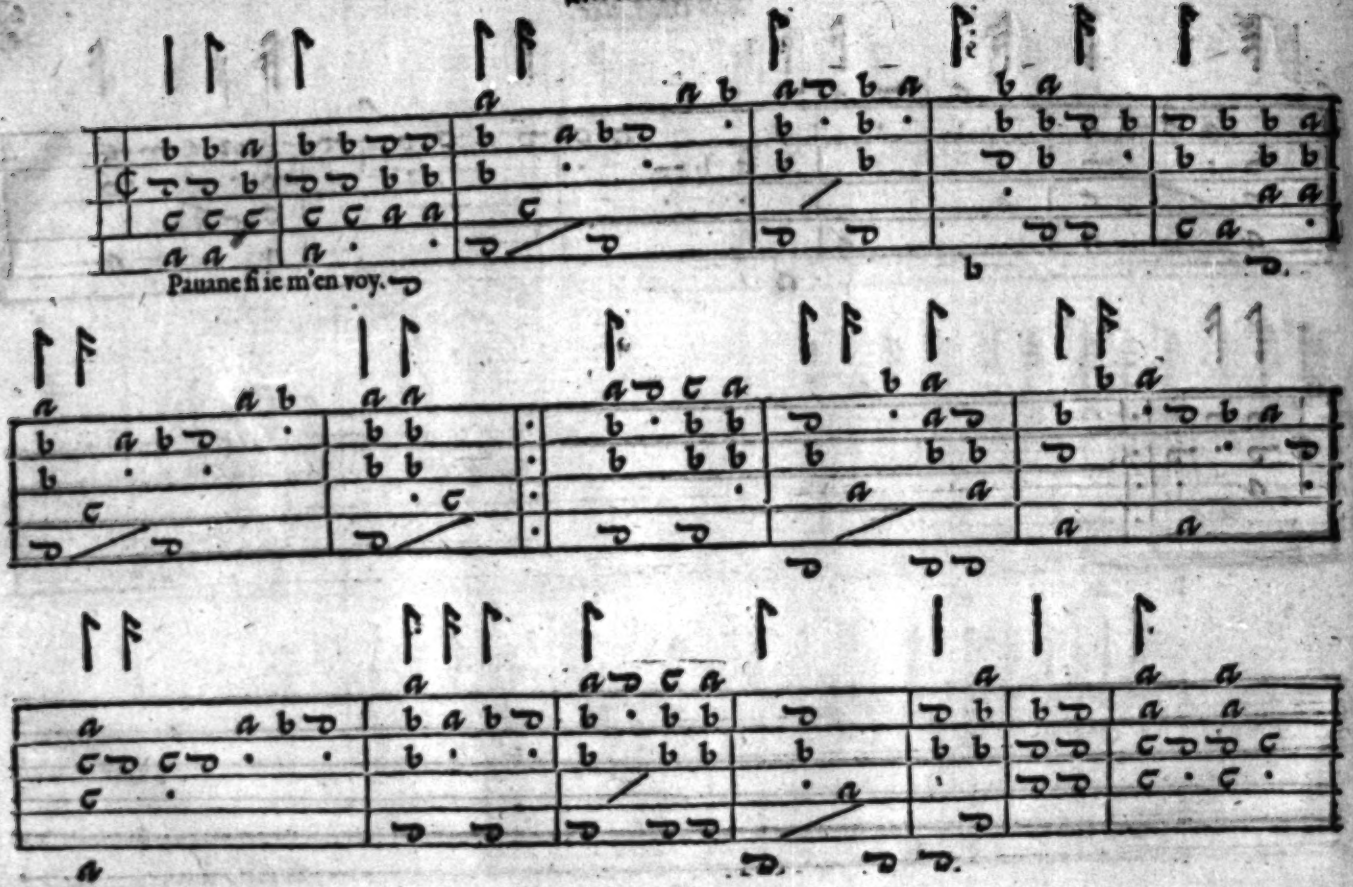
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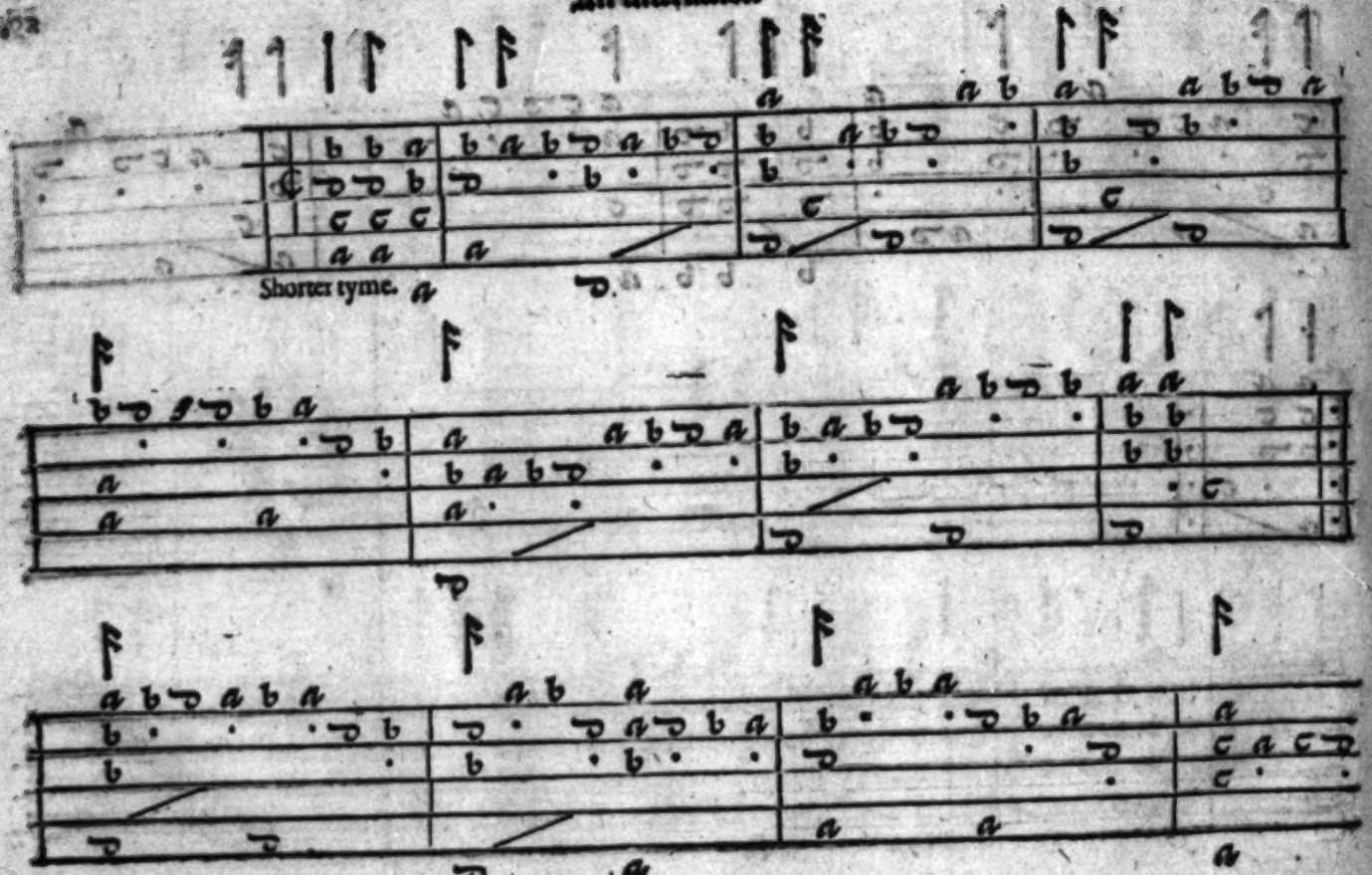
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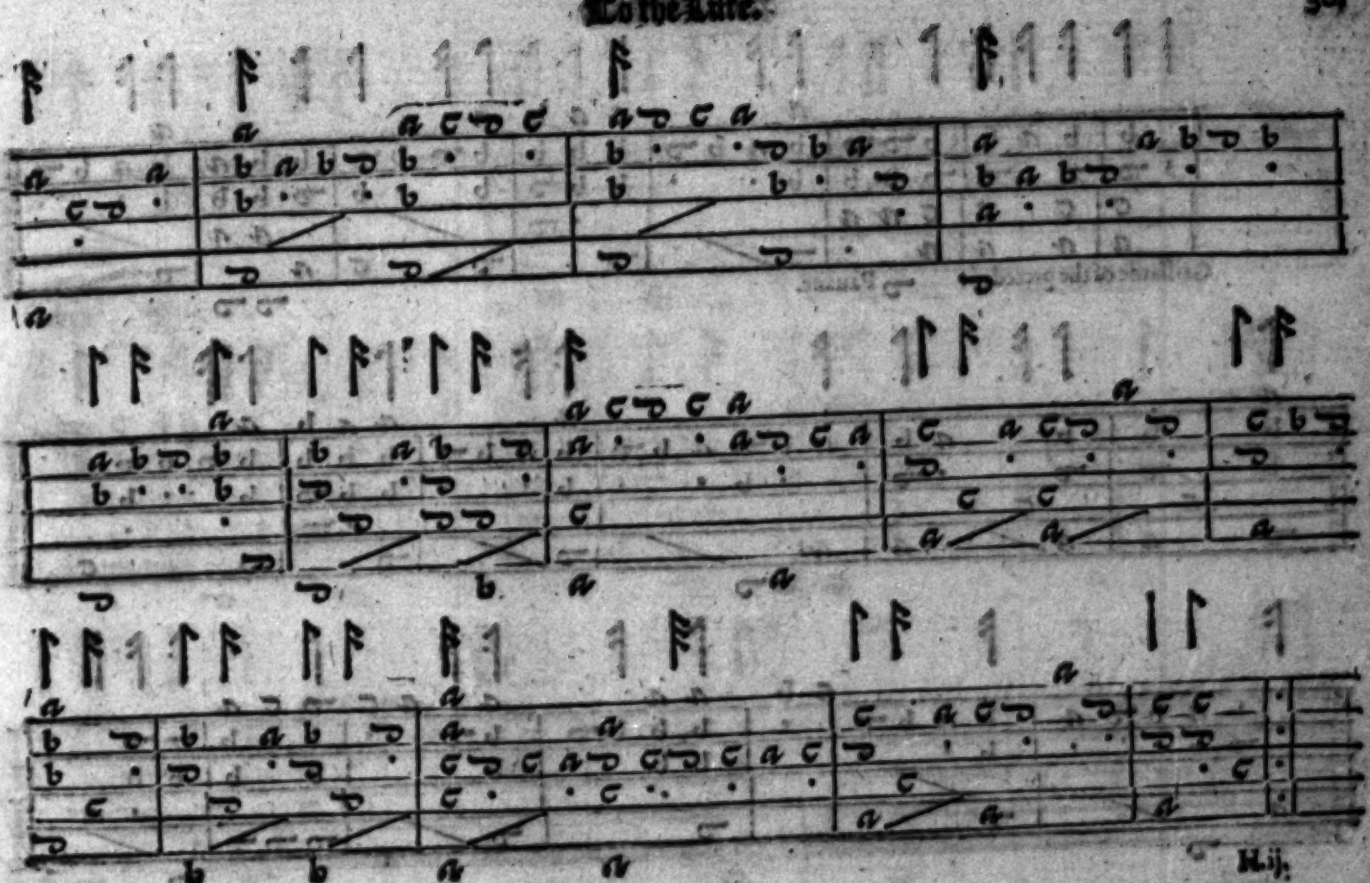

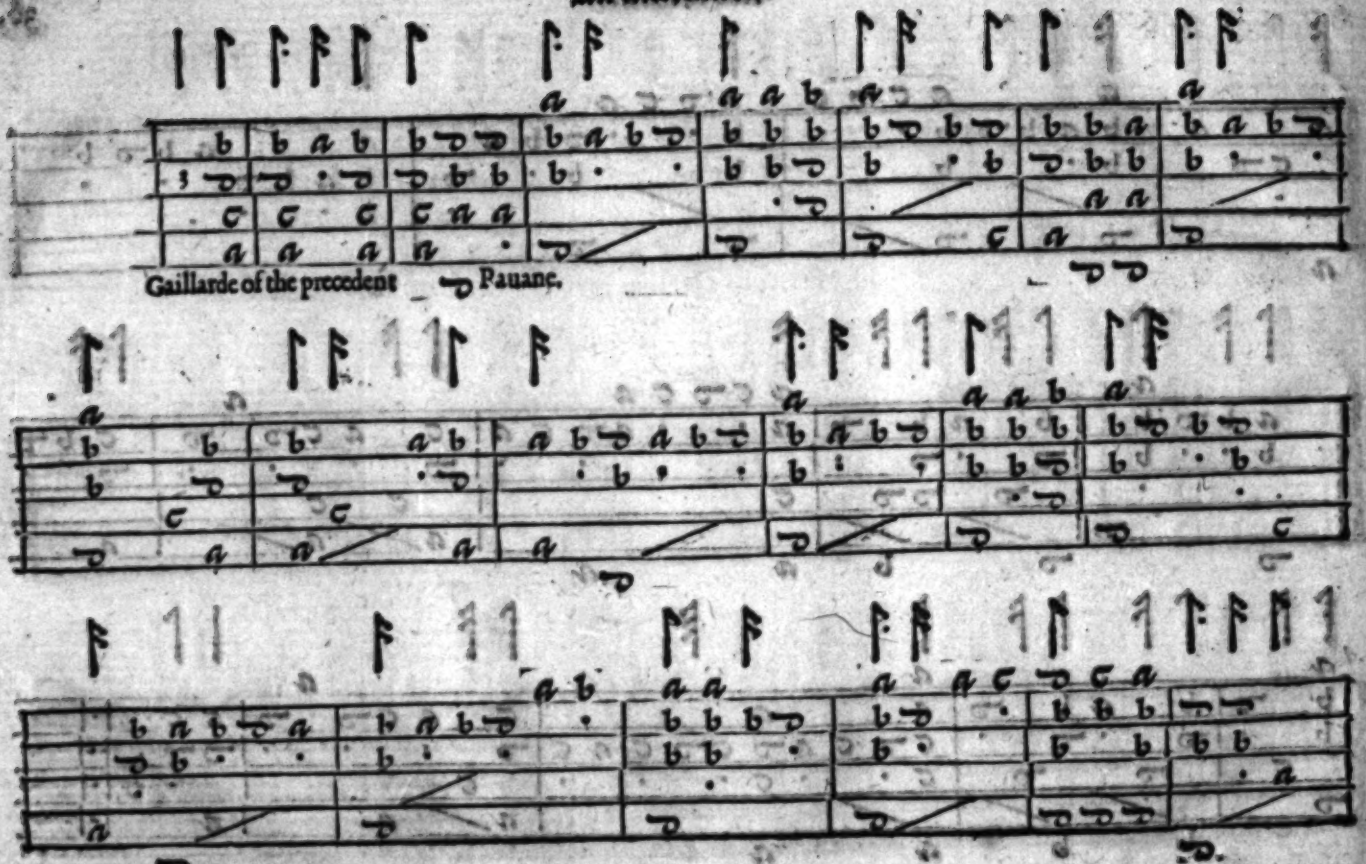

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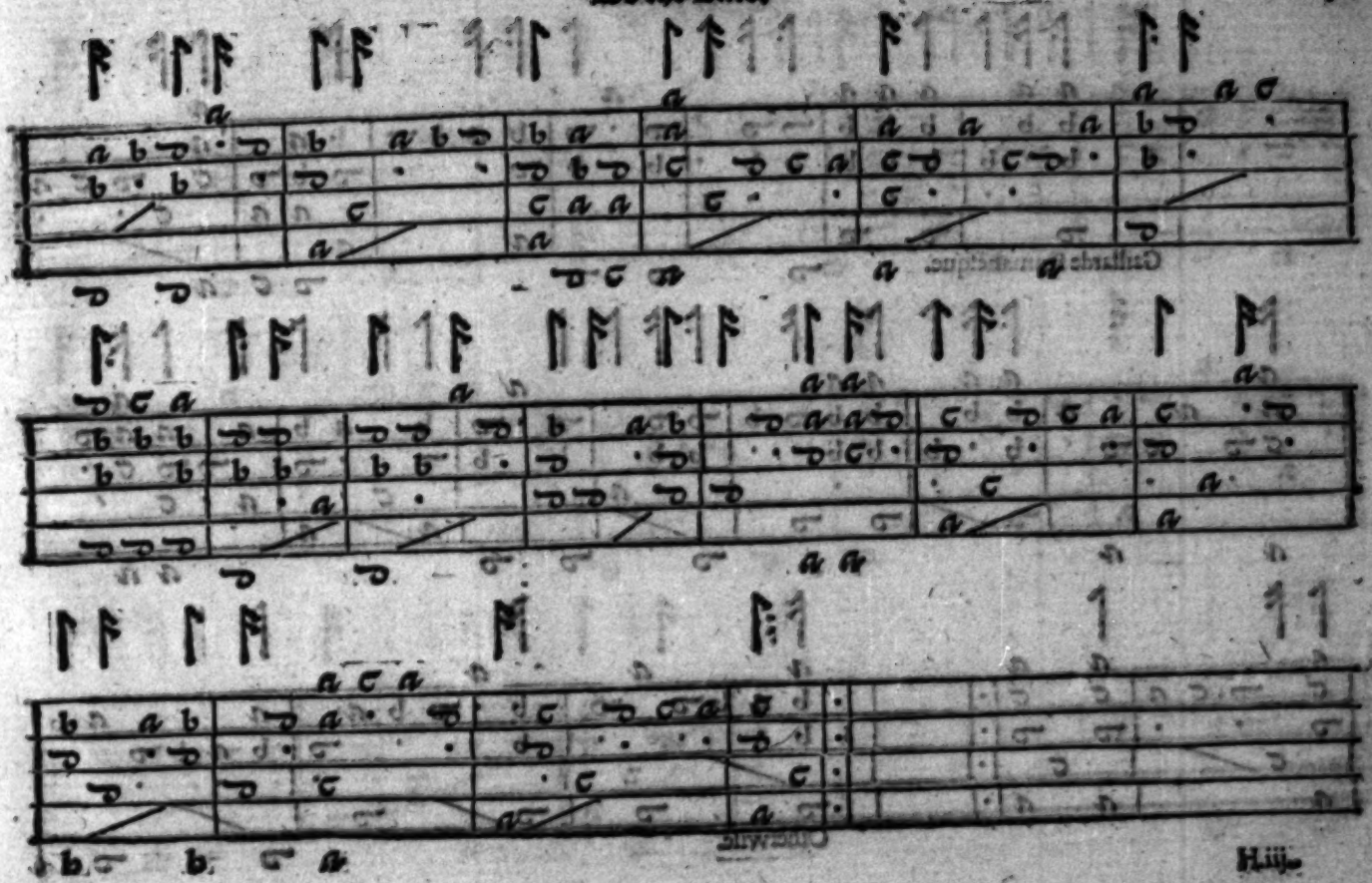

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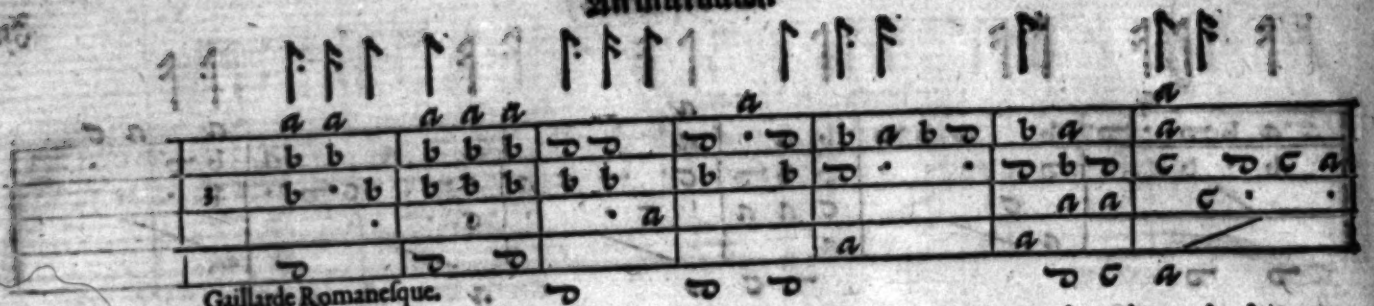

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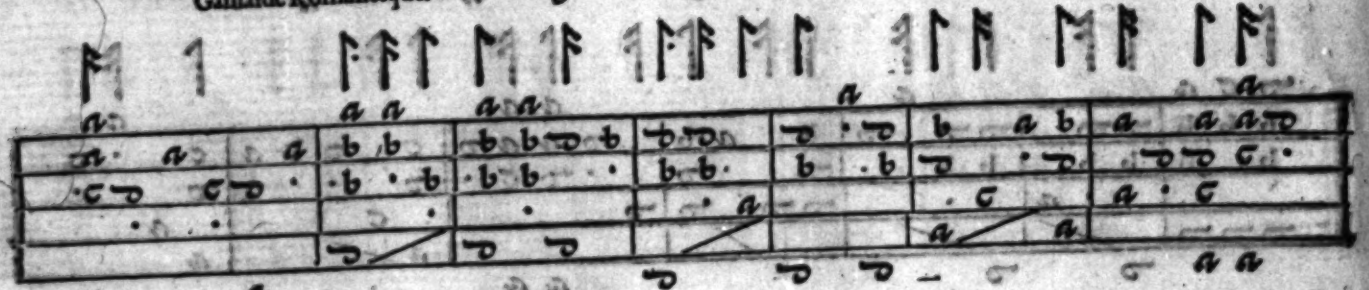

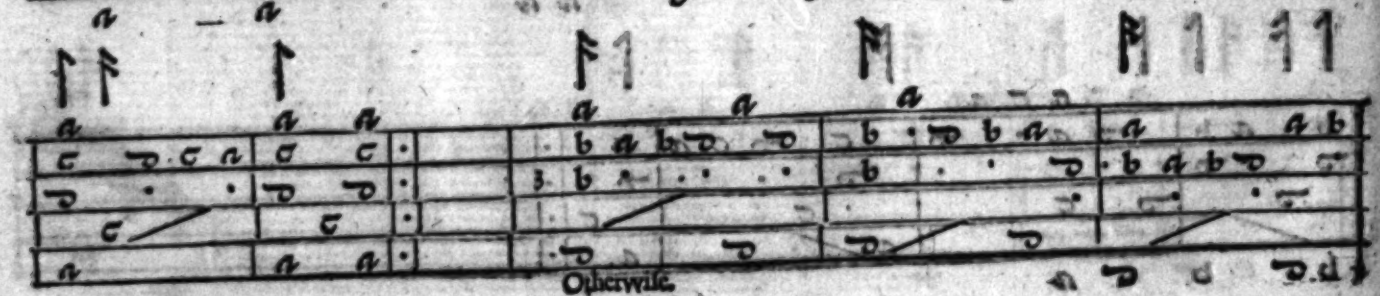

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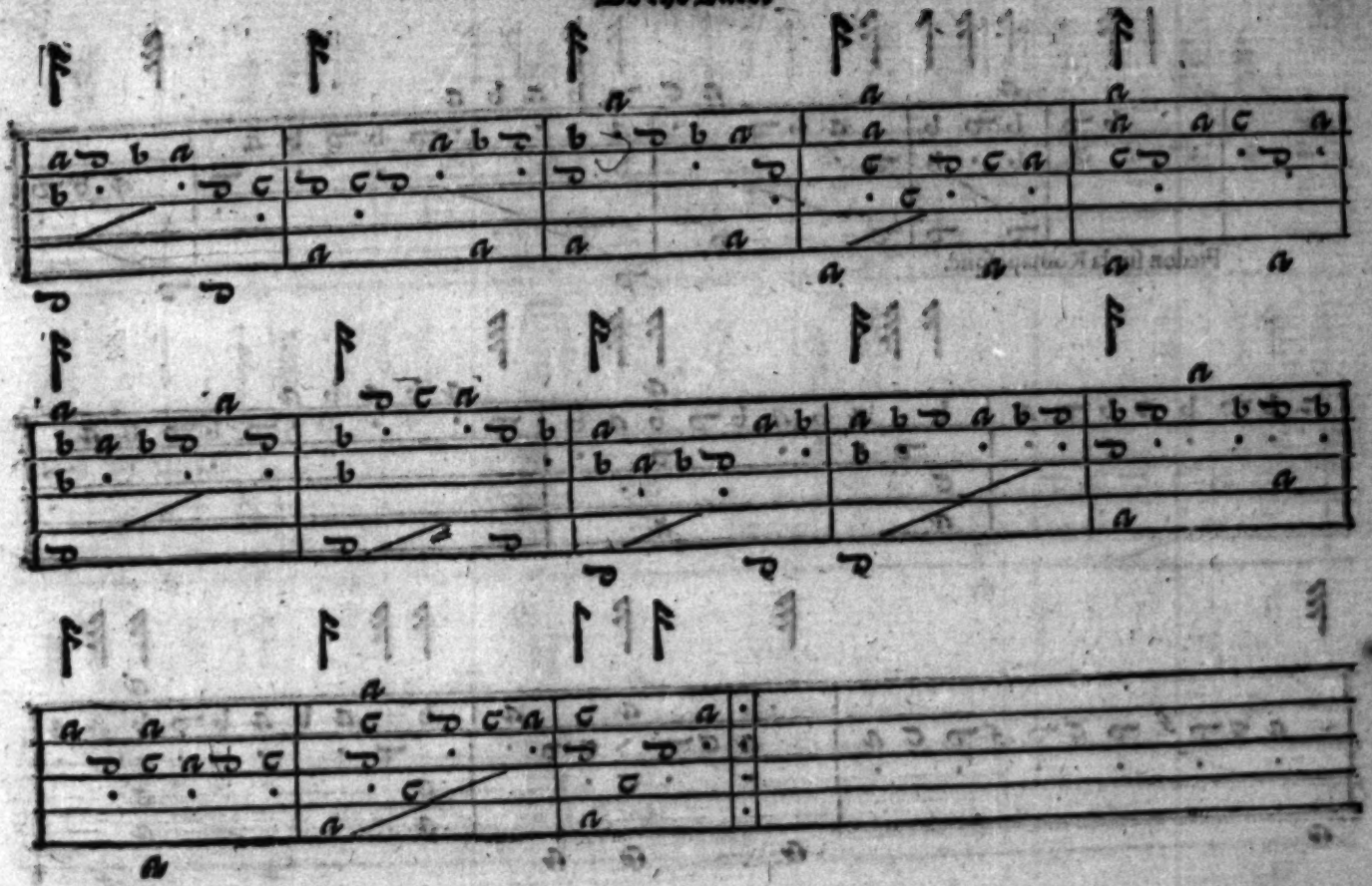
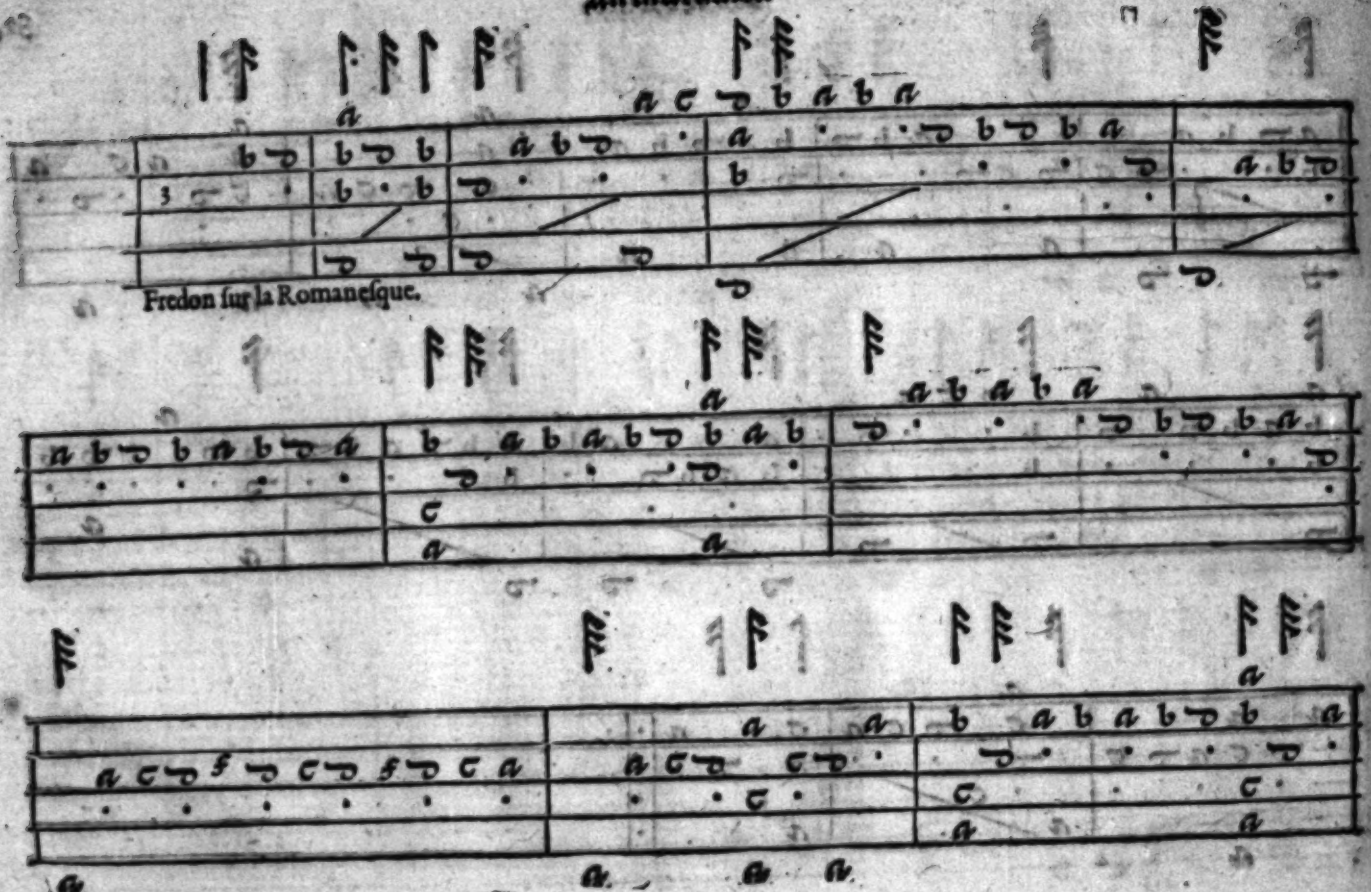
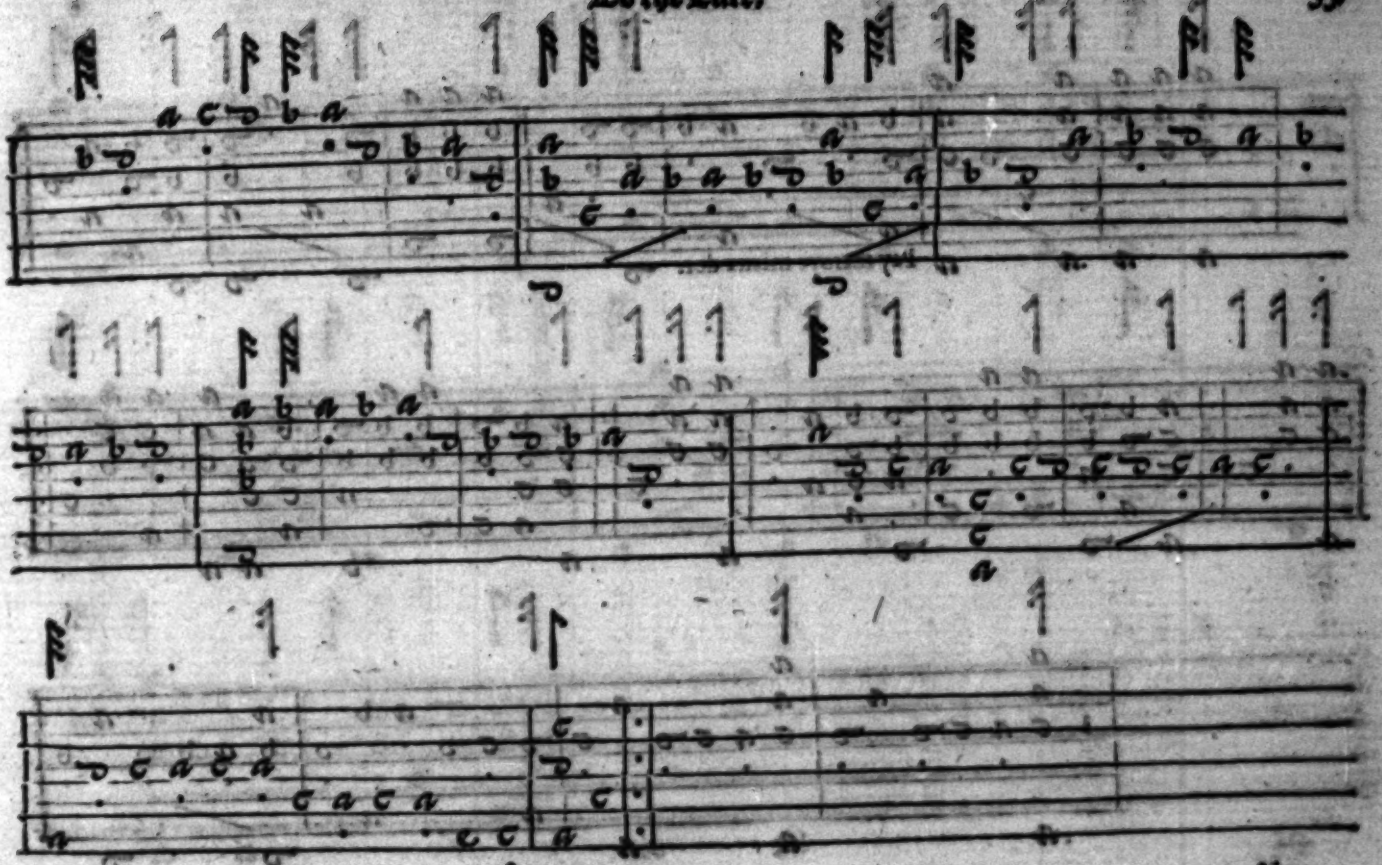
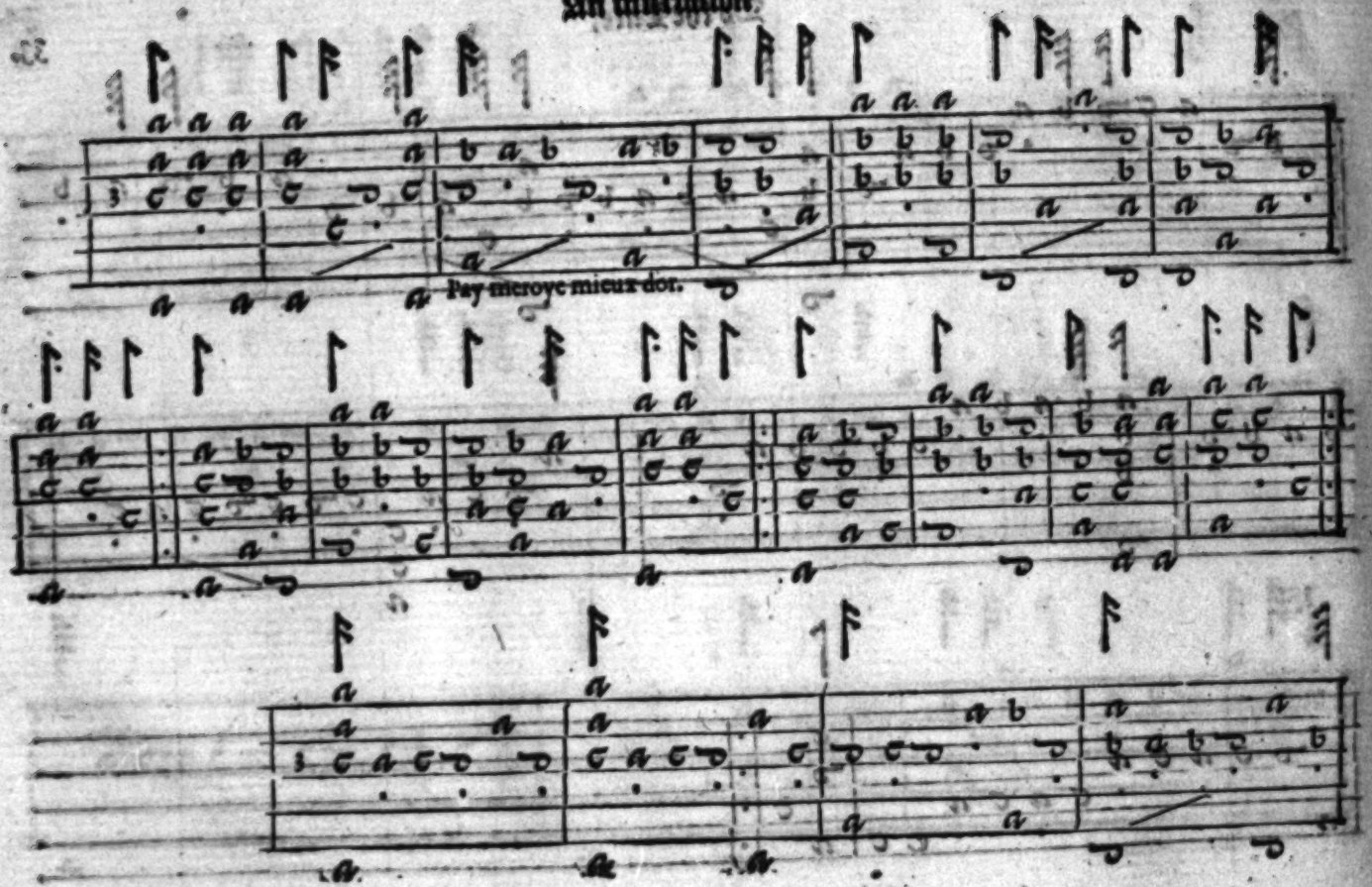
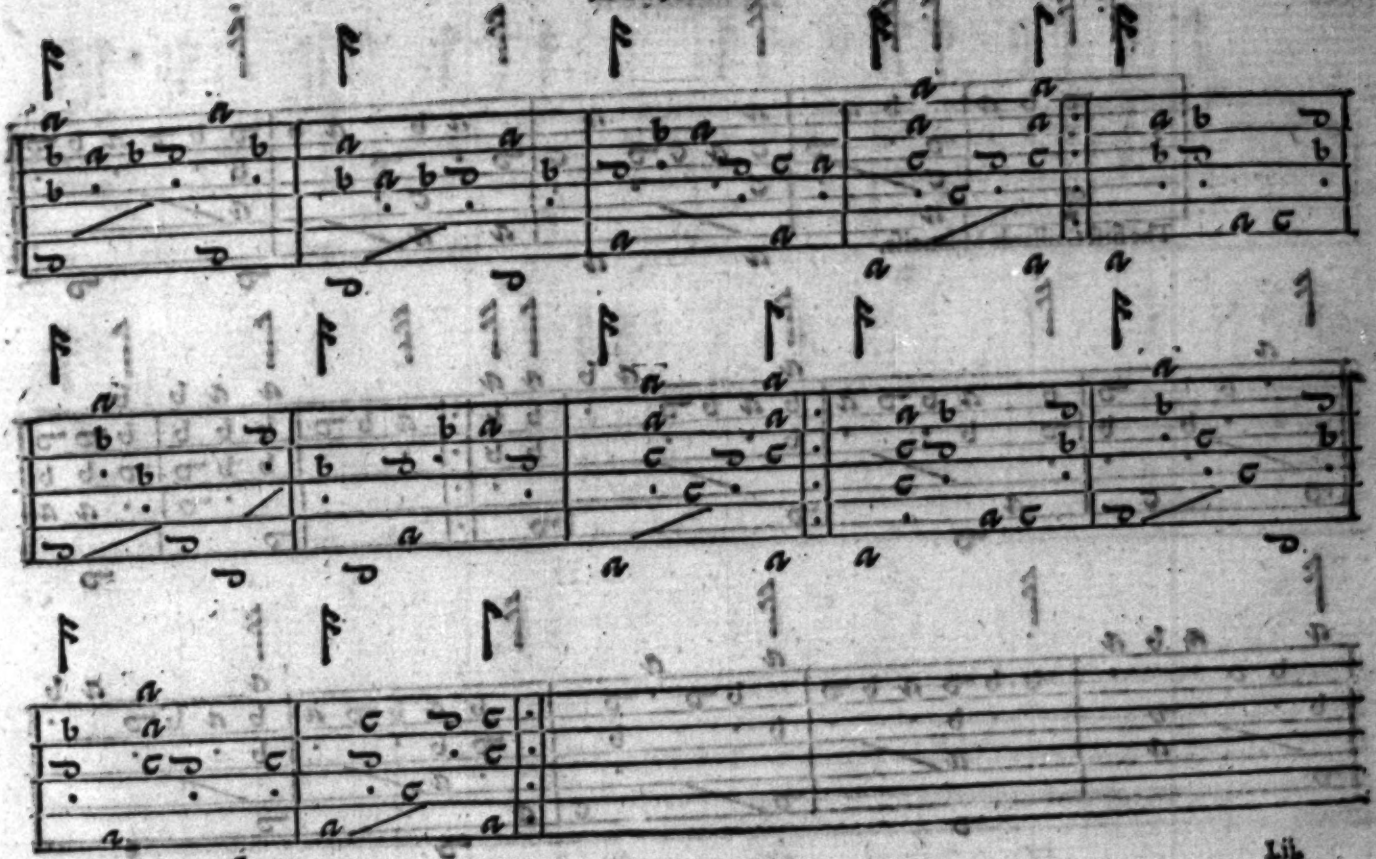


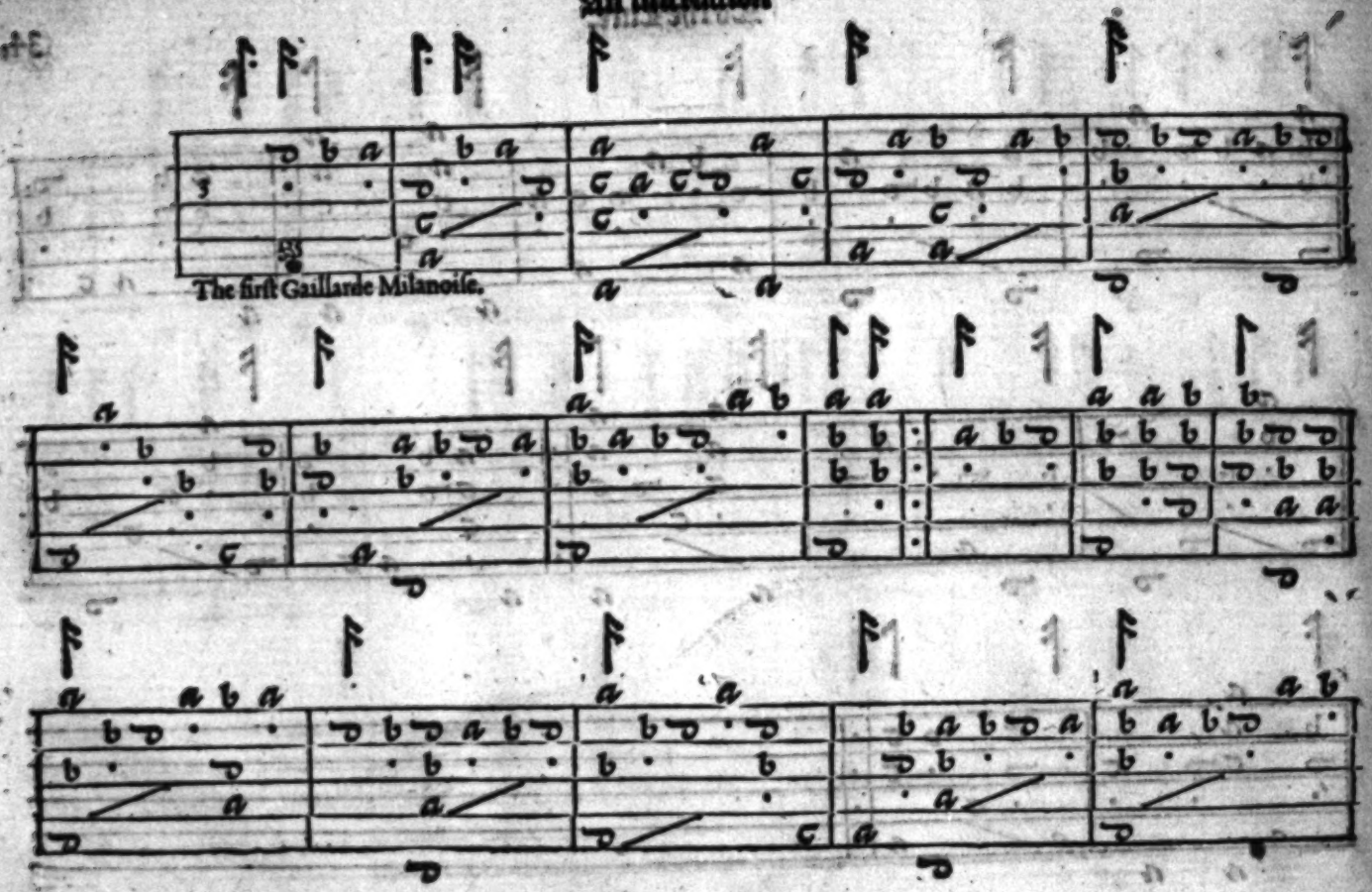


Fredon sur la Romanesque.




Fay mieroye mieux dor.





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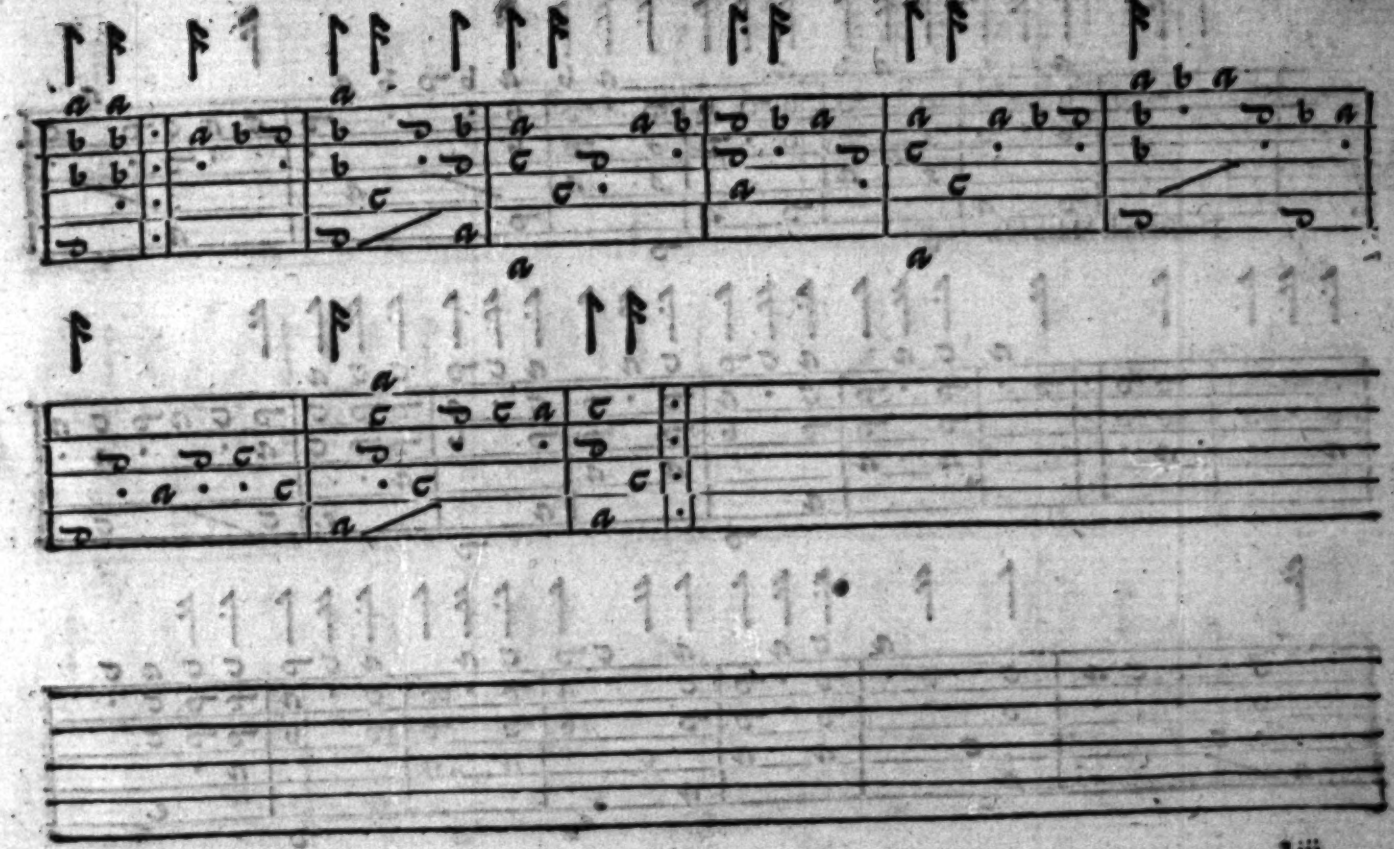

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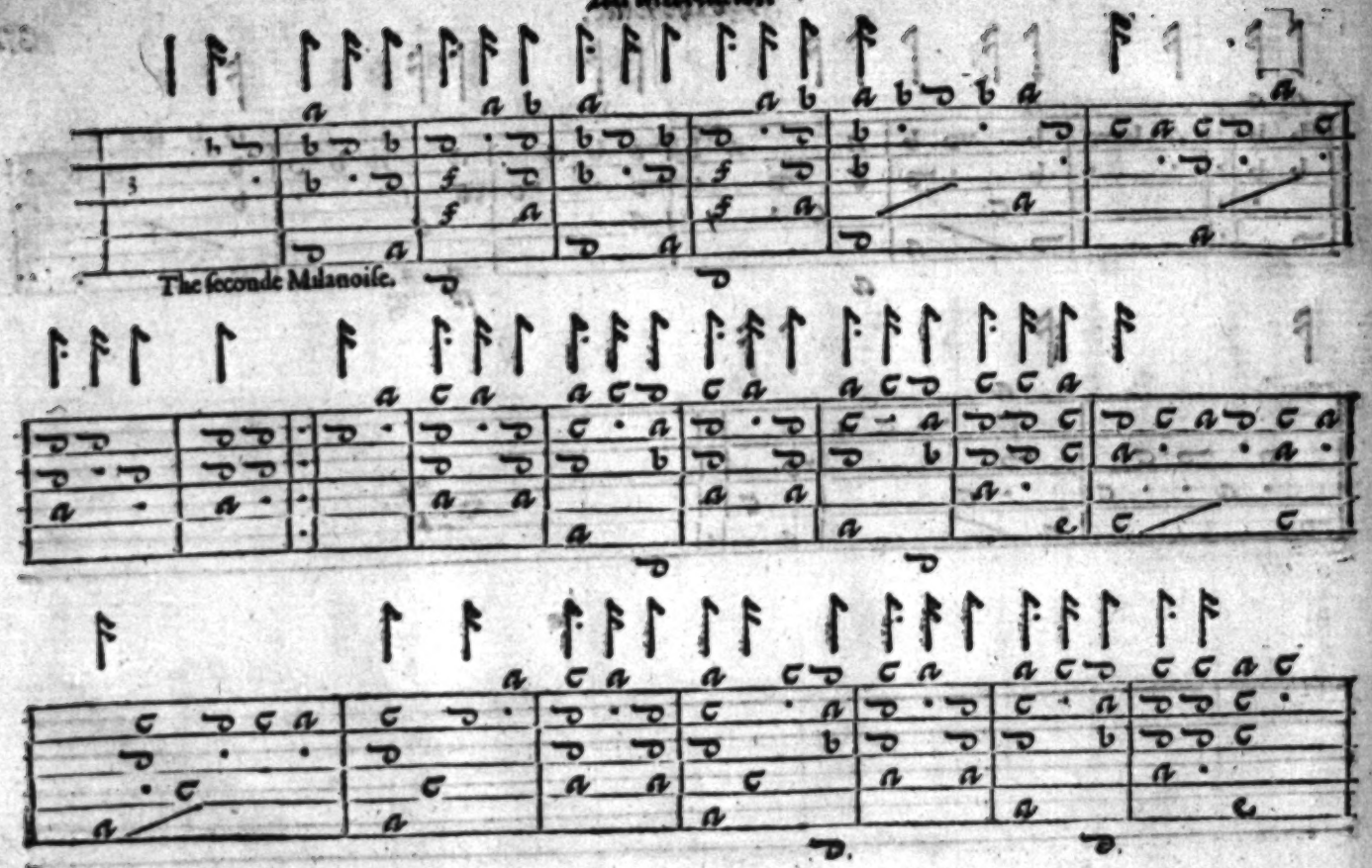

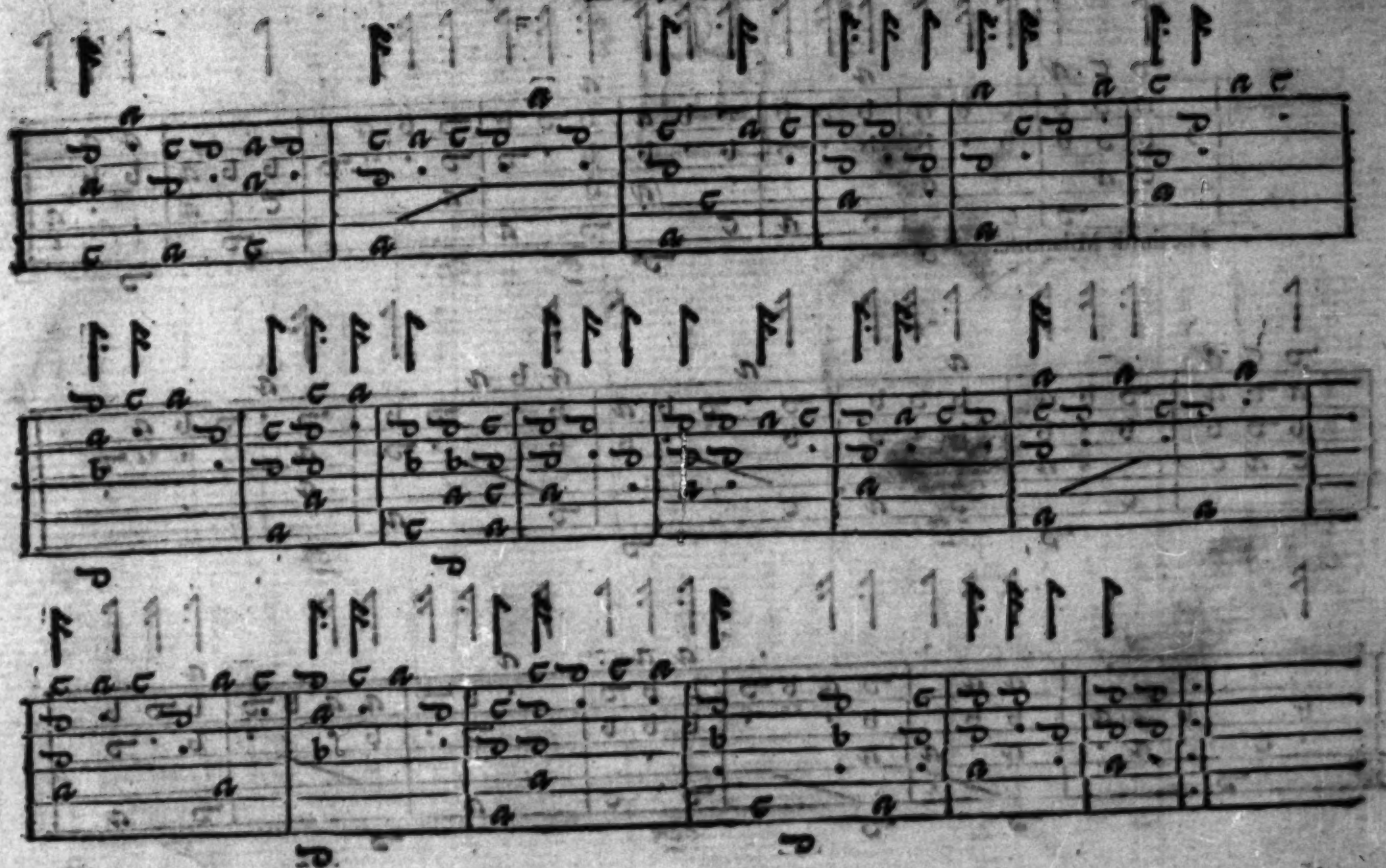

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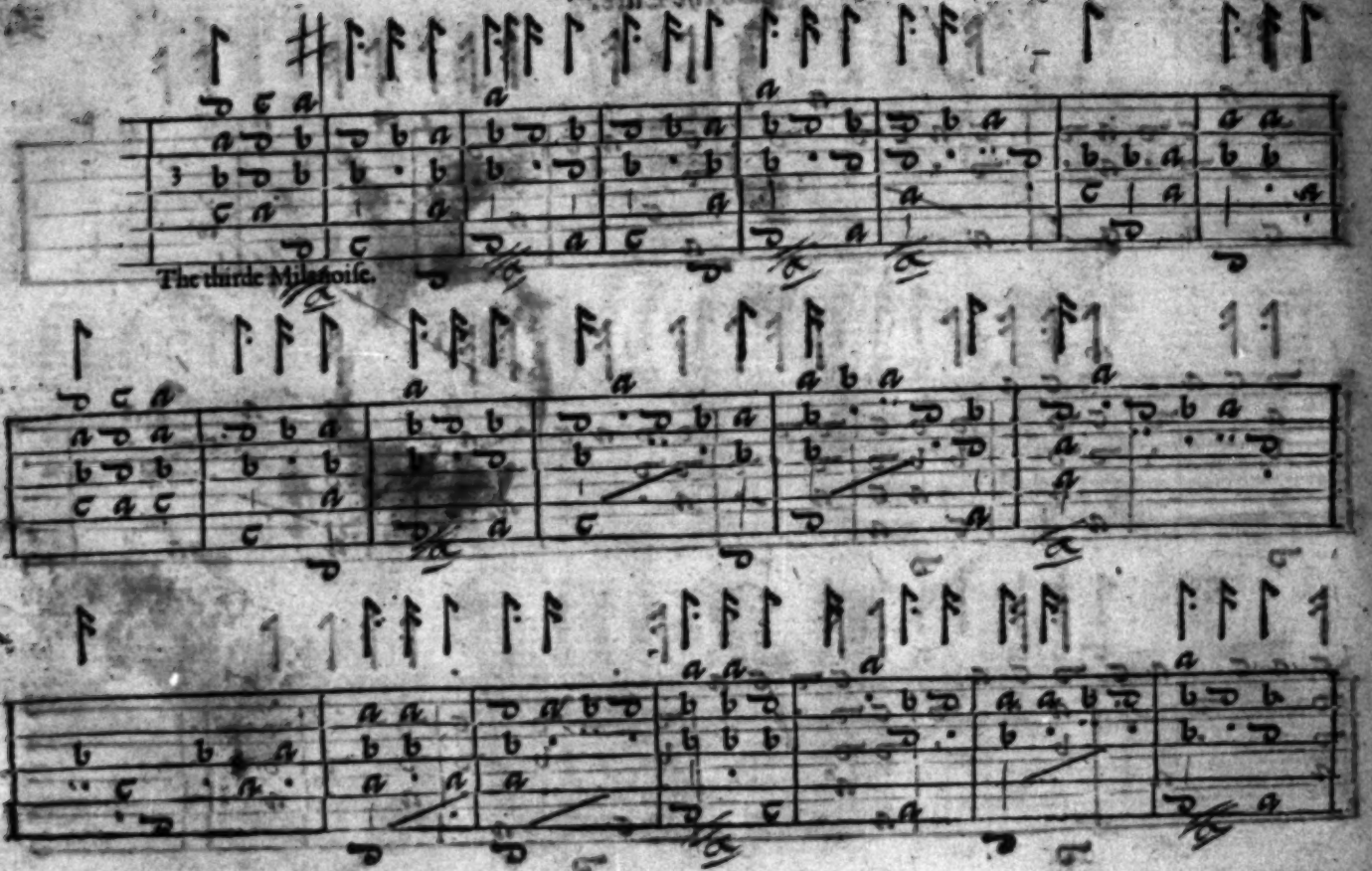

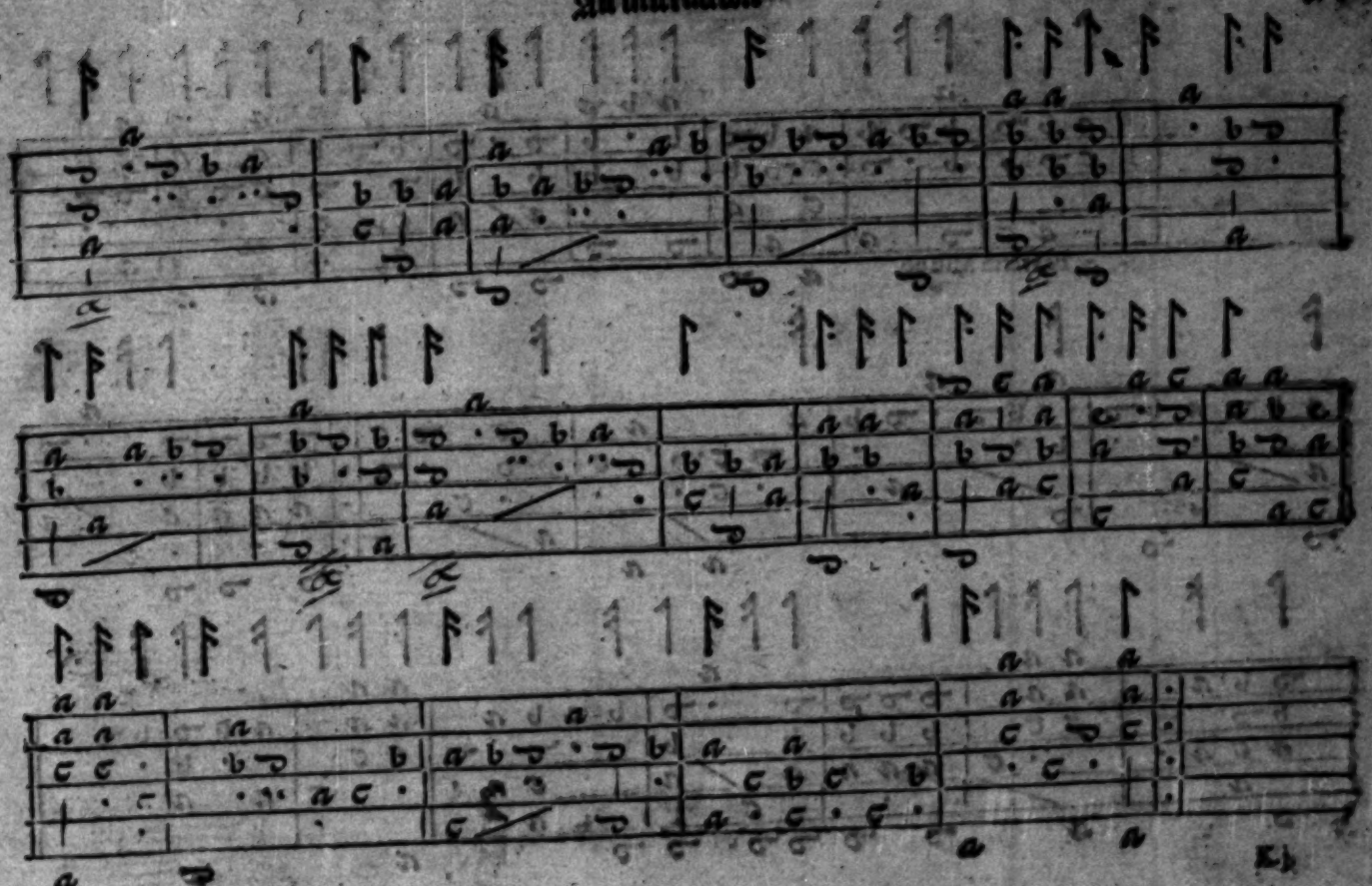

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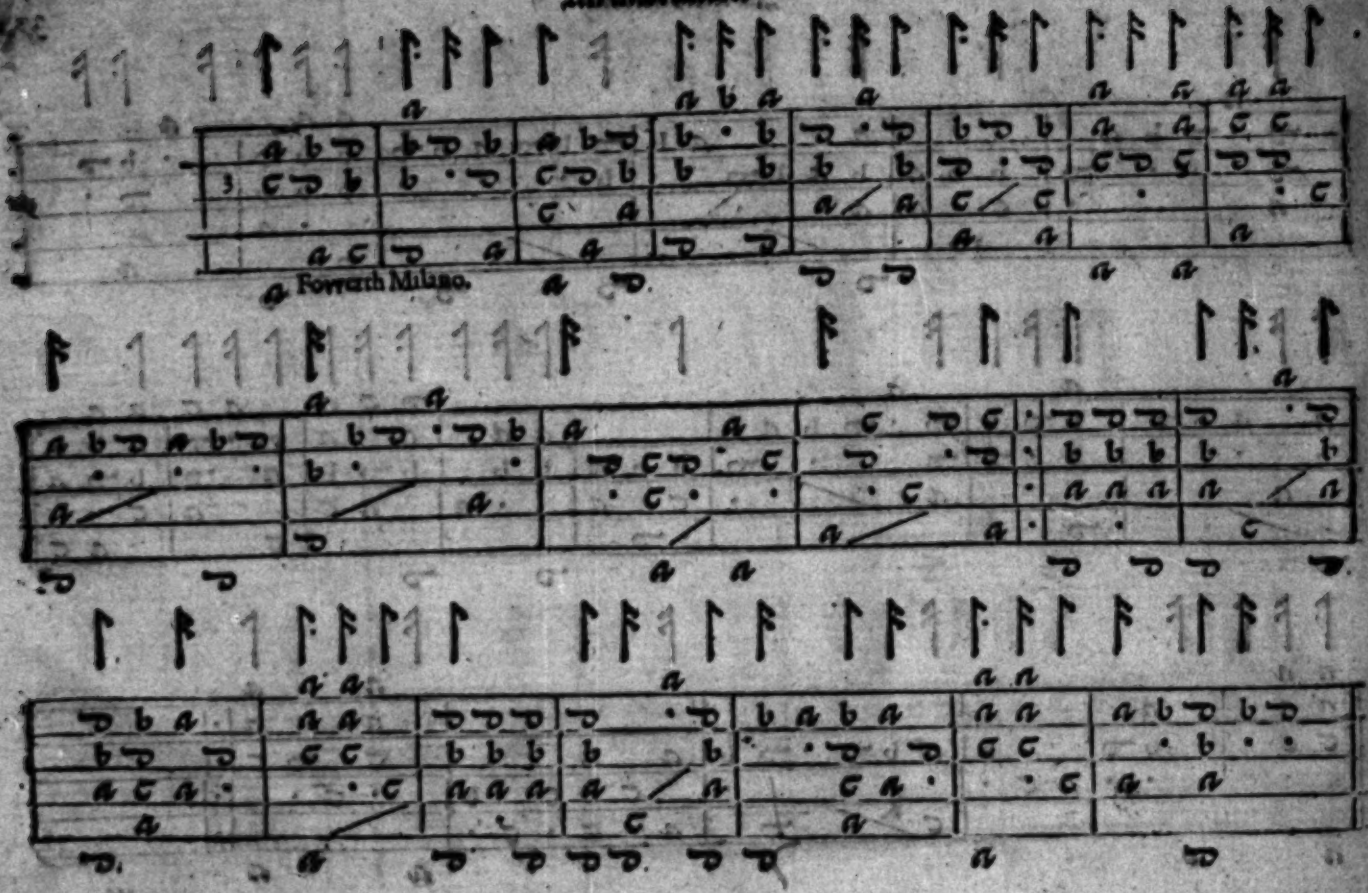

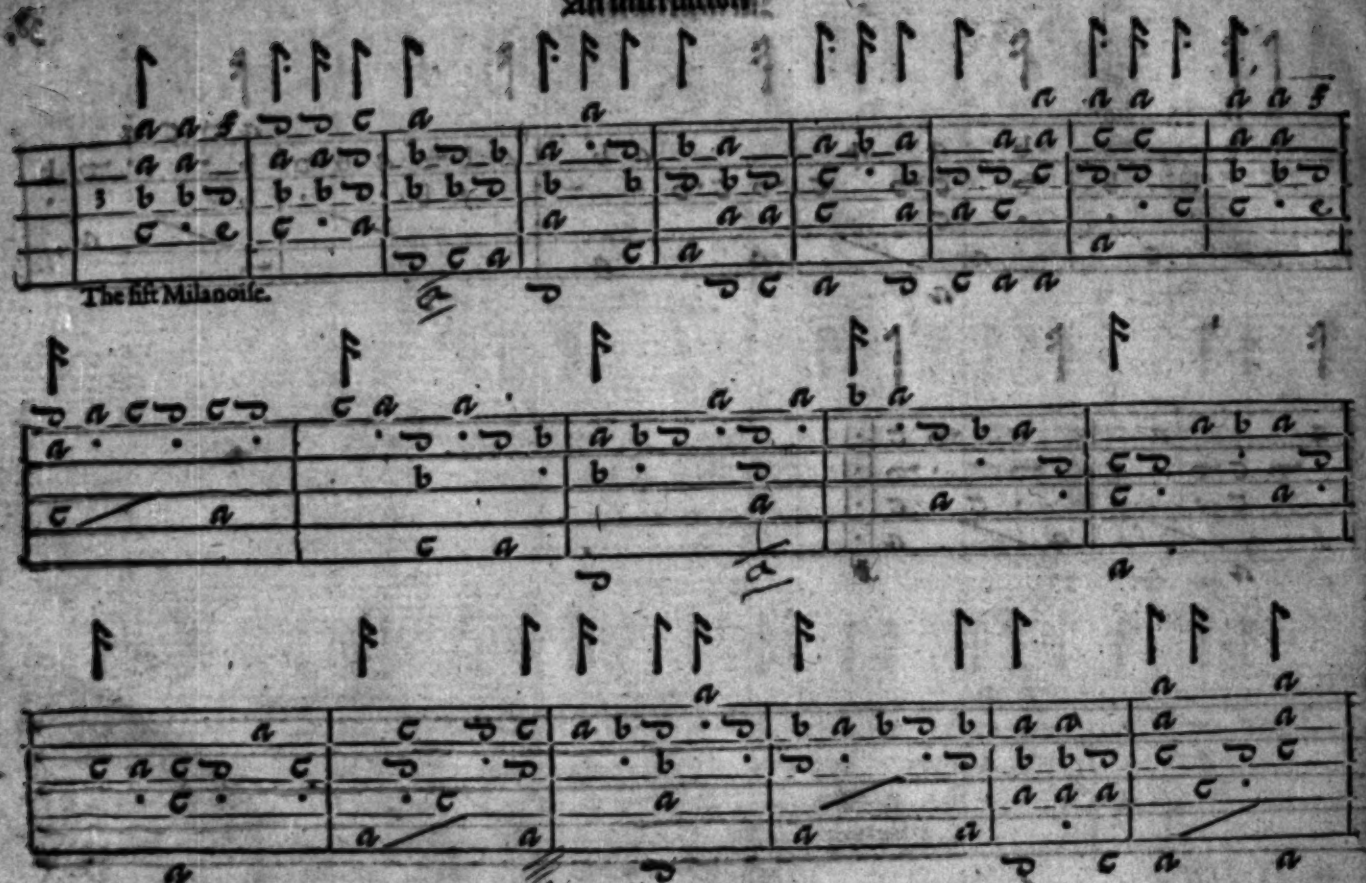

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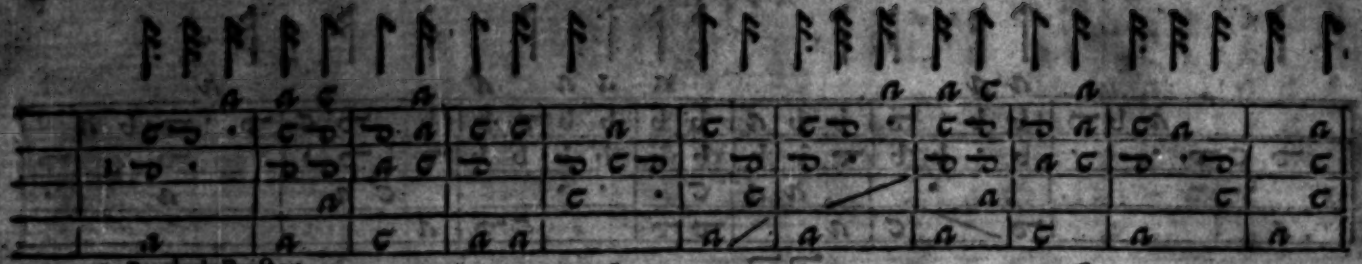
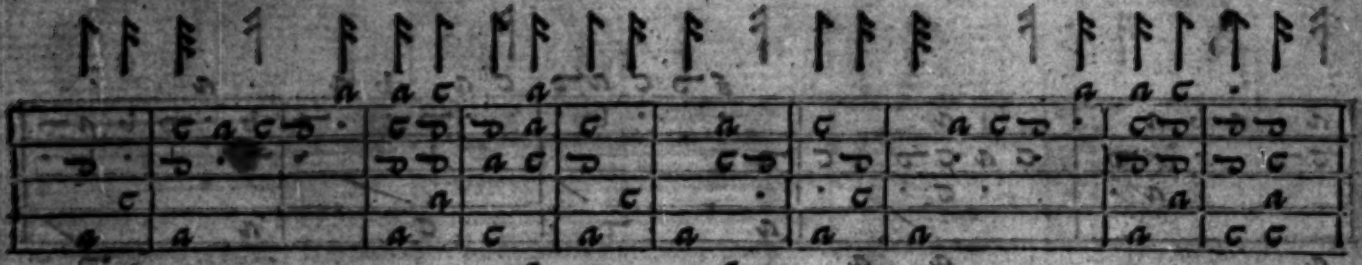
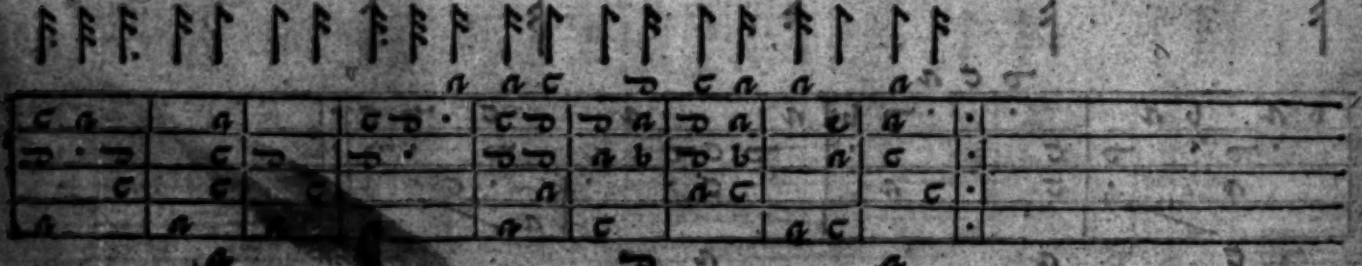


Branle de Poictou.





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